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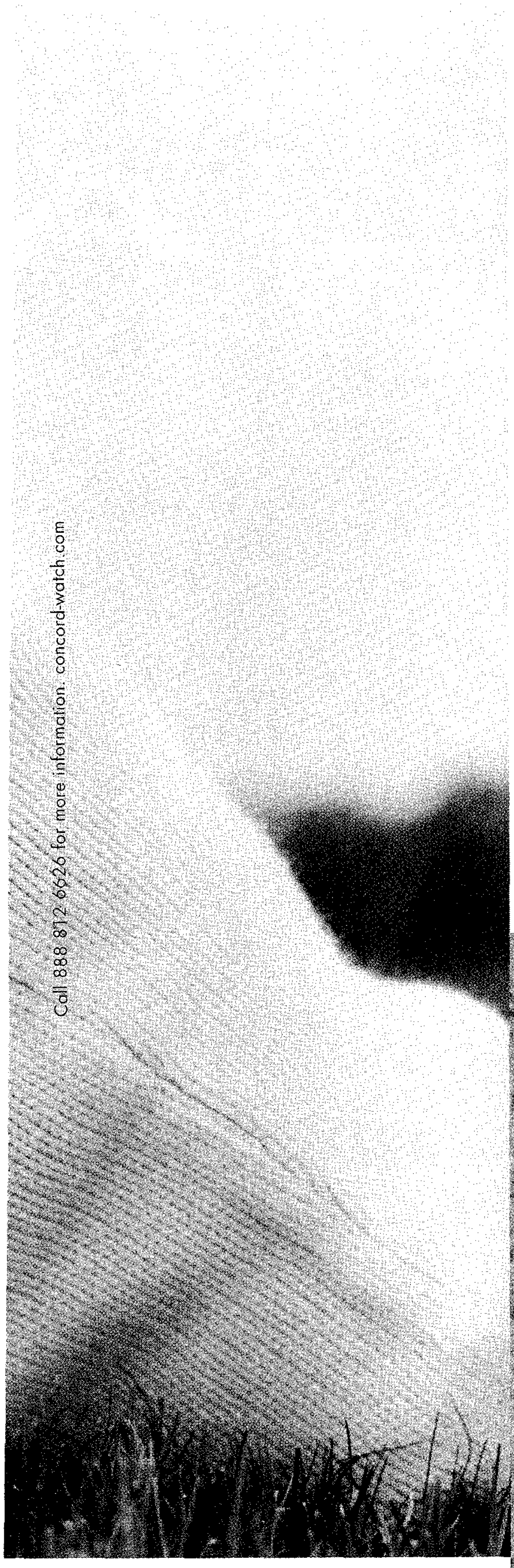
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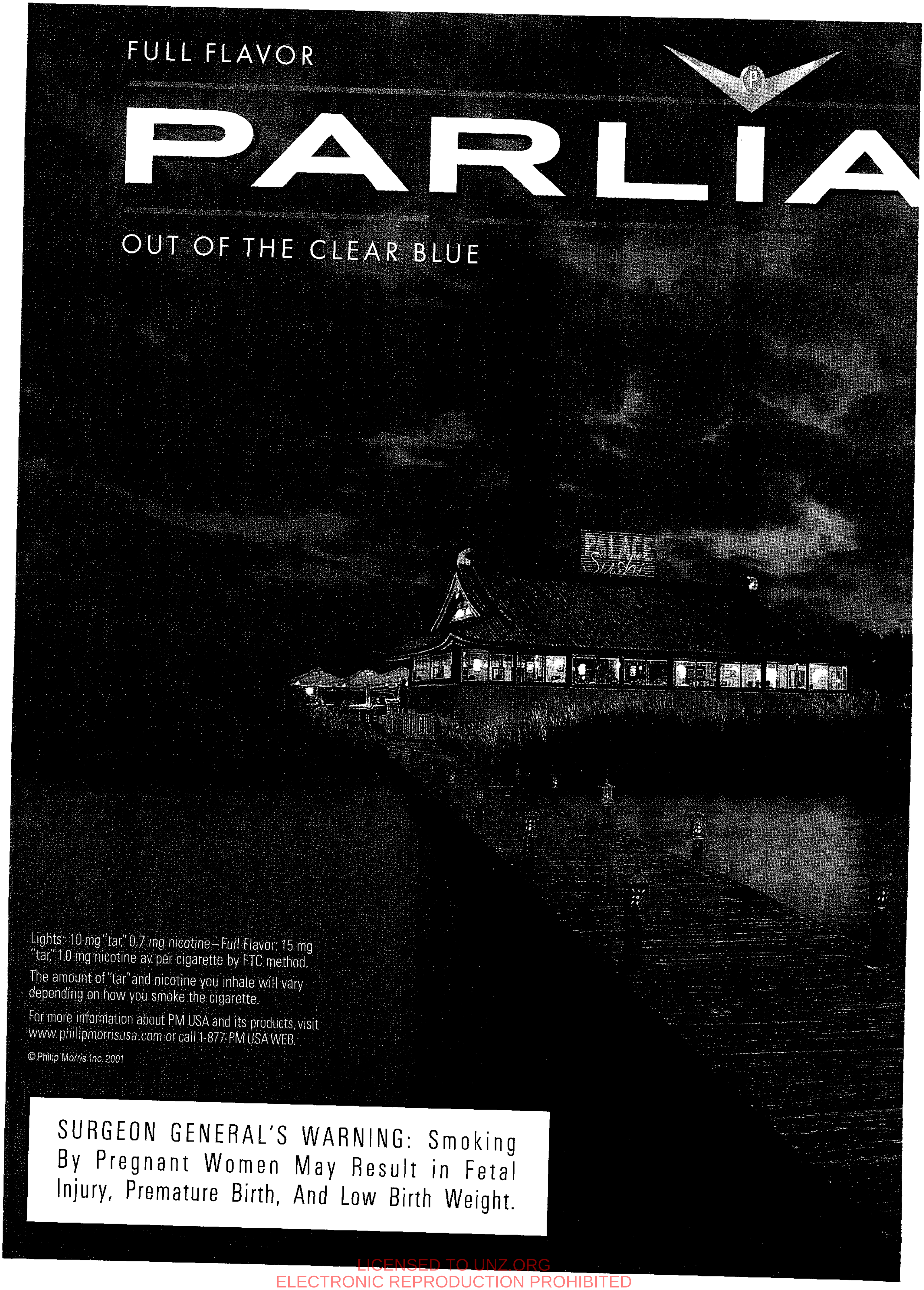
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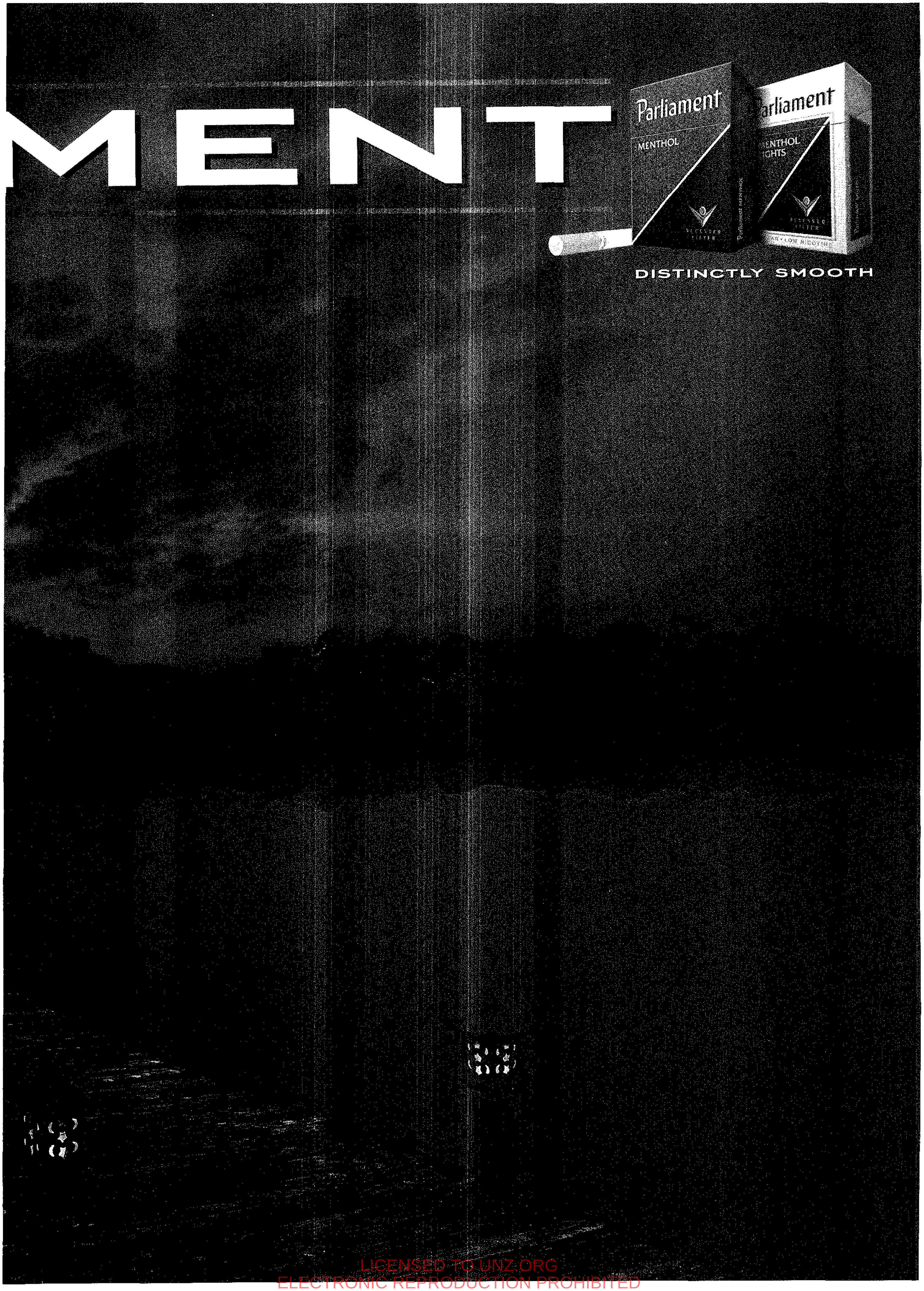
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47 The Comfort Zone The foods that taste best right now are often the ones that make us feel safe as well as sated—meat loaf, mac 'n' cheese, apple pie. Eight top chefs share their favorite recipes for old-fashioned home cooking. • 54 Tuscan Turkey What happens when a family with a talent for traditional Tuscan tackles Thanksgiving? Try sausage-and-truffle stuffing—after the antipasto, that is. At home with the Maccionis of Le Cirque. • 60 First Round When you're planning a cocktail party, the drinks are the easy part. Nine great finger foods that will make your guests forget all about dinner. • 66 Punch Lines Six new party punches that are high-spirited sophisticates.

72 Mychal's Message By Jennifer Senior

The picture of FDNY chaplain Mychal Judge being carried, mortally wounded, out of the rubble of One World Trade Center is one of September 11's most indelible images. But for those who knew him, Judge had always been indelible, one of New York's gigantic personalities: a devout Catholic who displeased Cardinal O'Connor; an incurably loquacious man who was also a gifted listener; a beloved pastor to the Fire Department and to New York's gay community. Like Walt Whitman, Mychal Judge contradicted himself—he contained multitudes.

78 The America Challenge By Simon Dumenco

The United States has, among other things, an image problem overseas. And here in New York, of course, we have some of the greatest image-makers the world has ever known. Charlotte Beers, who has headed three advertising agencies, is now entrusted, as the State Department's head of public diplomacy, with managing brand America. But can a country be sold like a soap?

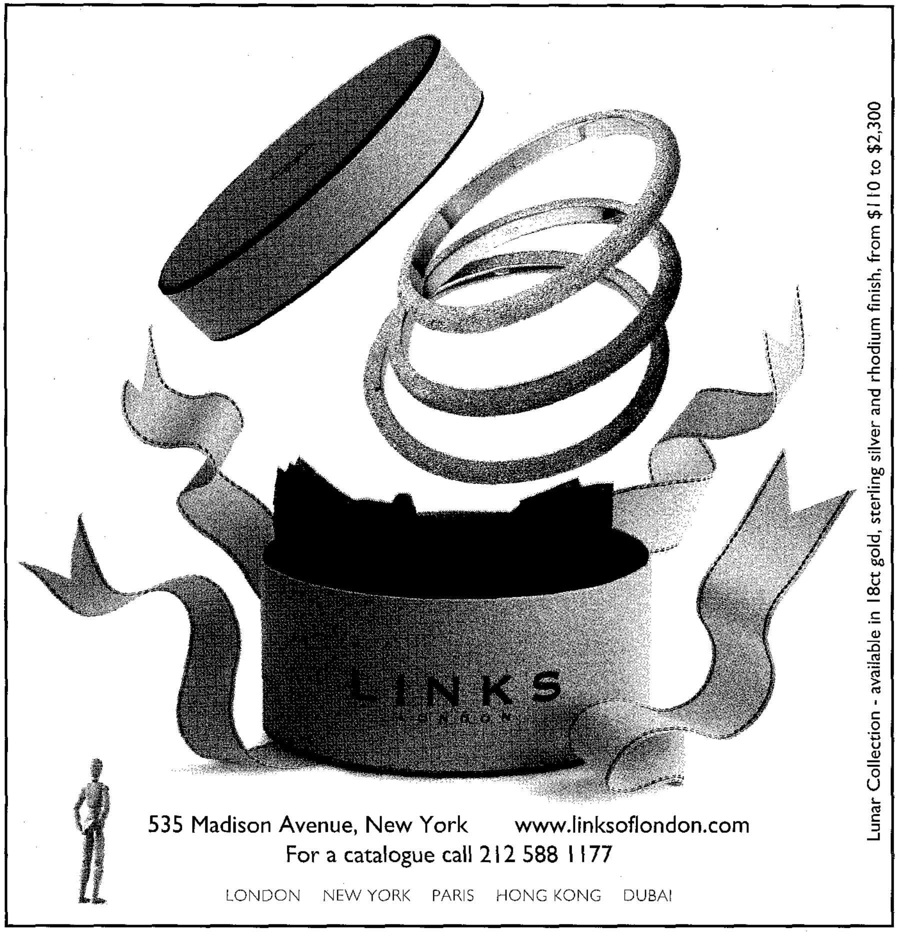
82 Runway Revival By Mark Holgate

How is fashion being reshaped by the events of September 11? The spring shows answered that question with upbeat, wearable elegance, as designers offered looks ranging from perfectly tailored pantsuits to exquisite chiffon gowns.

COVER: PHOTOGRAPH BY ANNA WILLIAMS
Waldy Malouf's apple pie with Cheddar crust. Food styling by Alison Attenborough. Prop styling by Philippa Brathwaite; plate and compote from Paula Rubenstein, linens from Ad Hoc.

David Page's macaroni and cheese photographed by Anna Williams. Food styling by Alison Attenborough; prop styling by Philippa Brathwaite.

Volume 34, Issue 43



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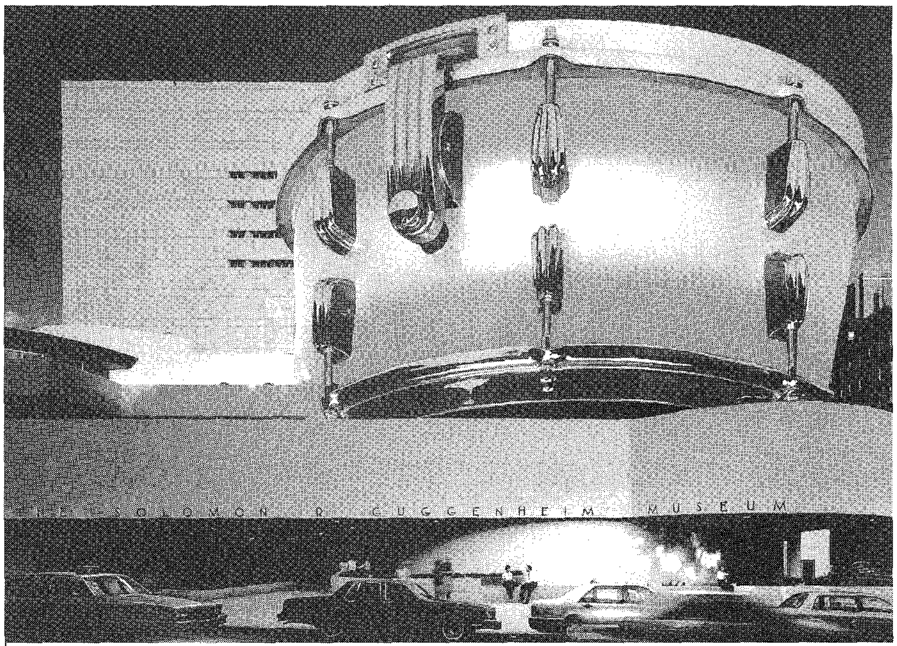
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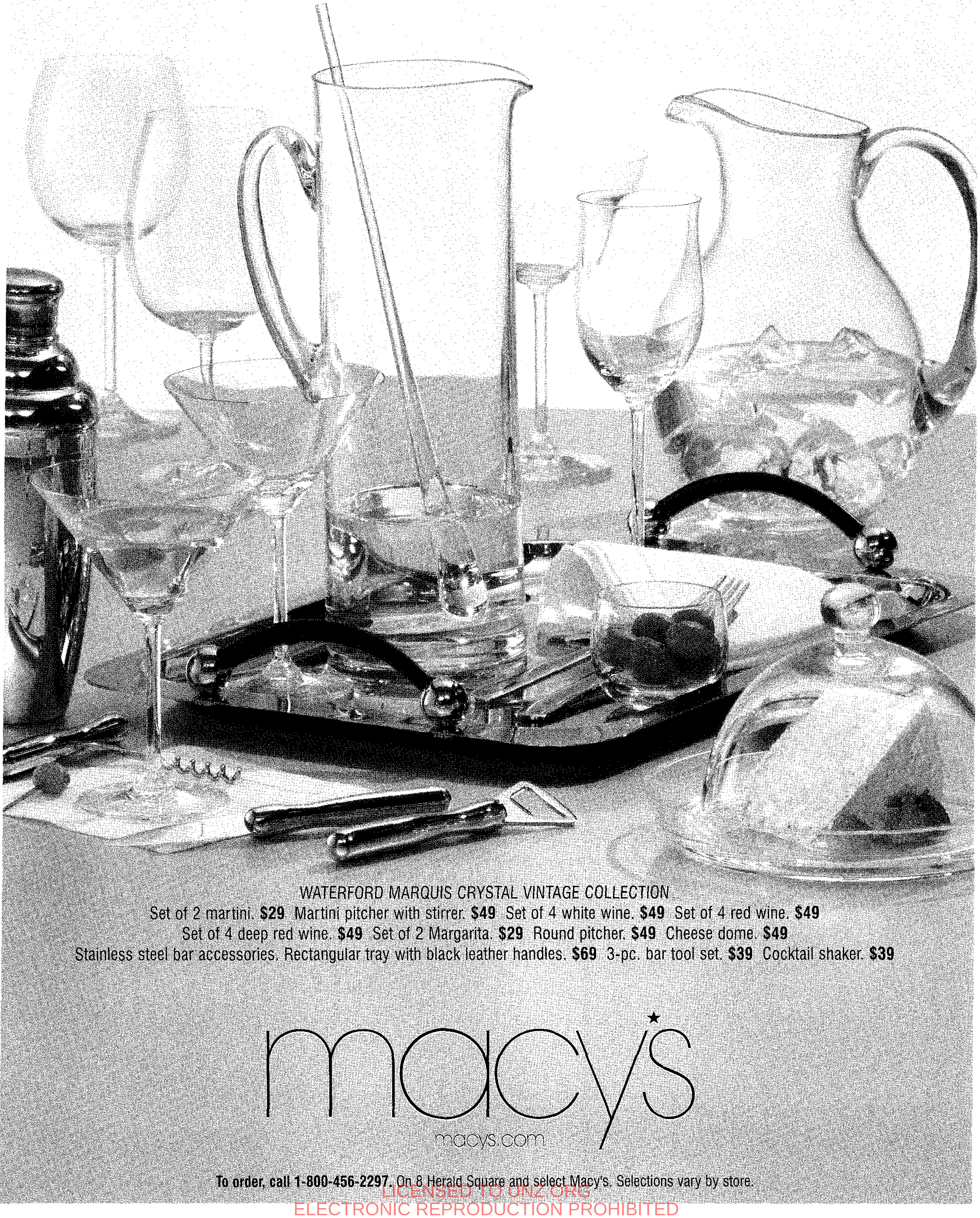

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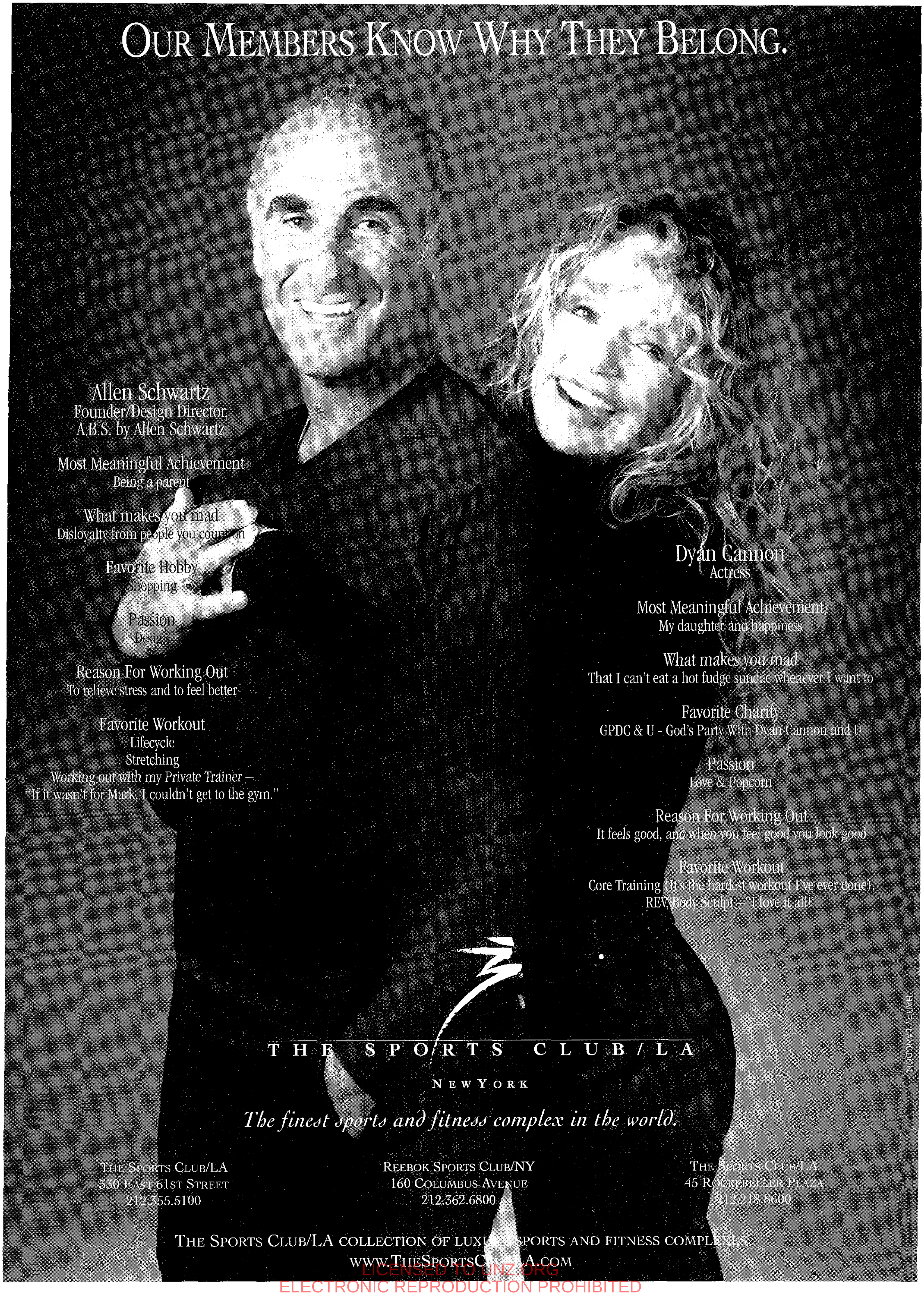

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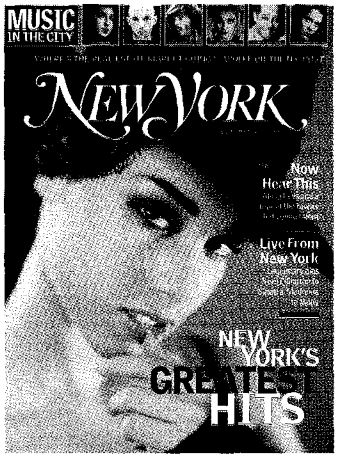
Letters

> “The music we love will help us get through these strange days ahead.”
> —Robert Aaron

Pop Go the Classics

To judge from your recent music issue [“New York’s Greatest Hits,” October 22], one would never guess that for the past, oh, 800-odd years, humanity has gotten considerable *naches* from classical music. Of course, given the prevalence of gray hair at Lincoln Center and Carnegie Hall these days, pre-1950 “greatest hits” may gradually get the old heave-ho. In any case, thanks for embracing the Zeitgeist at the expense of quality.

Jeffrey M. Gross, BROOKLYN



You put out an issue featuring great NYC music moments just as many venues are being shut down. The combined weight of community boards, real-estate interests, and the draconian enforcement of obscure cabaret laws has made it difficult for clubs to exist here. Hell, people are even forbidden to dance in most Manhattan bars. How telling, then, that when we want to remind ourselves why we live here, we always seem to go back to New York’s great cultural resources (sorry, Rudy, it’s not just Lincoln Center, Broadway, and Carnegie Hall): the amazing music and world-class artists that have always been found in local bars and clubs. Even as the city tries to shut nightlife down, clubs are still our shelter in the storm, and the music we love will, as always, help us get through these strange days ahead.

Robert Aaron, MANHATTAN

On the One

While I certainly enjoyed Mark Jacobson’s opinionated piece on shows that shook New York [“Live From New York,” October 22], I lamented that the Godfather of Soul, James Brown, did not warrant a feature. While his music may not necessarily evoke the streets of New York, his lyrics certainly do, from “Lickin’ Stick” to “Give It Up, Turn It Loose.” The narcissists in our town (and, I venture, there are many) can surely identify with the following lyrics from “Mother Popcorn”: “I wanna jump back, I wanna kiss myself.” If that’s not New York, nothing is. Anyone who had the privilege of witnessing the Godfather of Soul at any number of historic shows at the Apollo Theatre will concur.

Joseph C. Placide, BROOKLYN

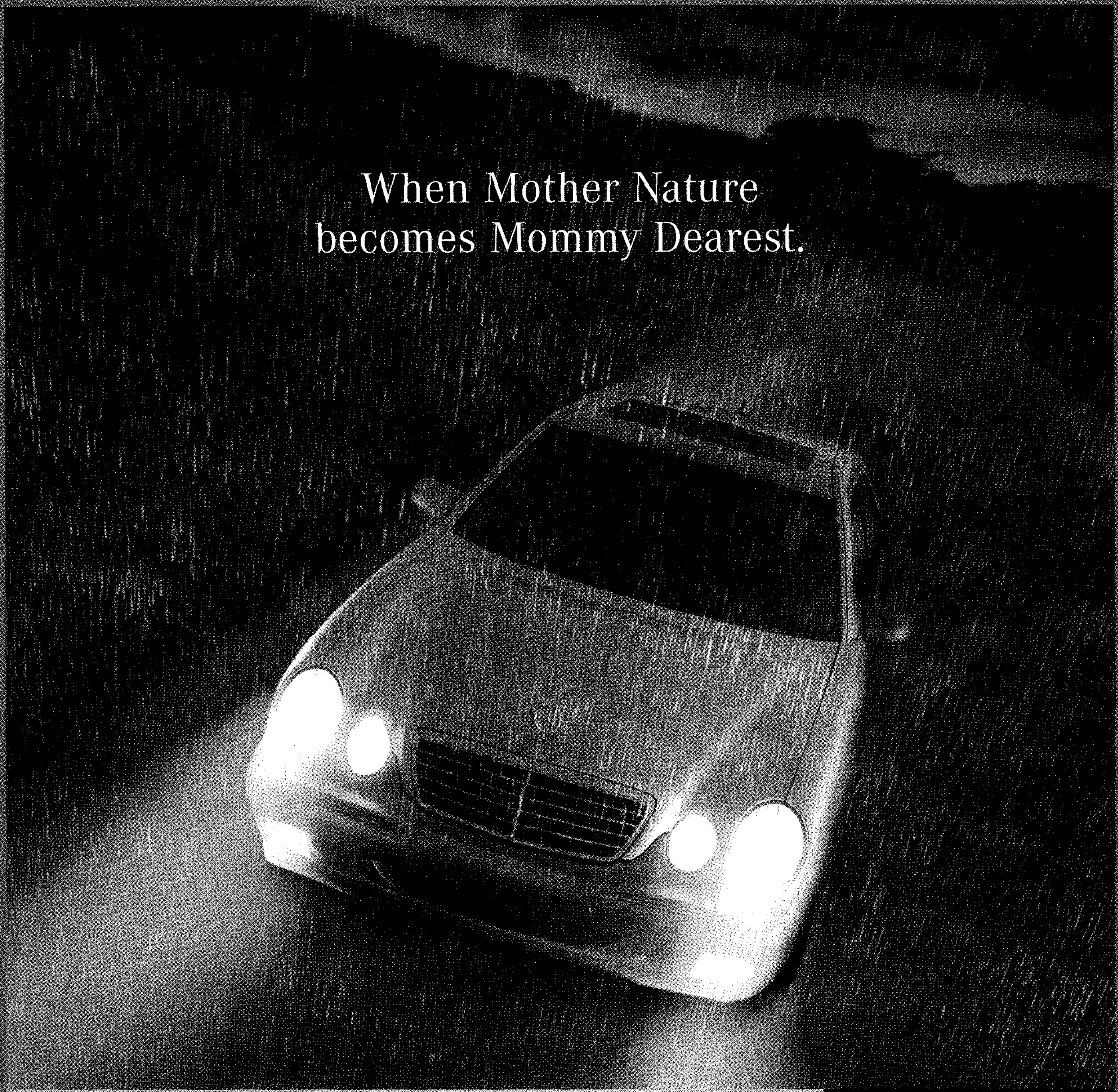
There is no doubt that Alicia Keys is talented, and I admit that I liked her song “Fallin’ ”—until, that is, I realized why I liked it so much: It sounds strangely similar to the melody from “It’s a Man’s Man’s Man’s World,” by James Brown. I’m going out directly to buy some James Brown CDs. Sorry, Alicia.

Jessica Schanberg, BOSTON, MASS.

Voters United

Michael Tomasky is simply wrong to say Mark Green won the Democratic mayoral primary without union support [“The City Politic: The Union Label,” October 22]. The fact is that Mr. Green had far more union support than his opponent. Included were the building trades, Teamsters, service employees, hotel and restaurant workers, police, firefighters, and emergency personnel, to name a few. Mr. Green enjoys the support of the most sought-after voters—centrists who have determined the outcome of national elections for more than 30 years and elections in New York for the past decade.

Paul E. Fernandes
CHIEF OF STAFF, BUILDING AND CONSTRUCTION TRADES COUNCIL OF GREATER NEW YORK, MANHATTAN



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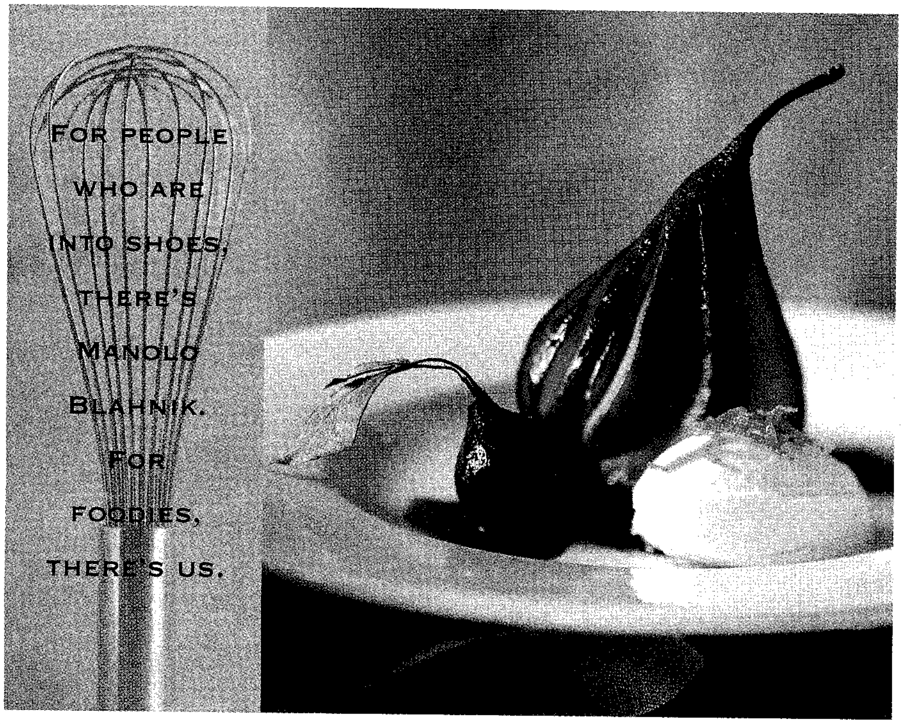
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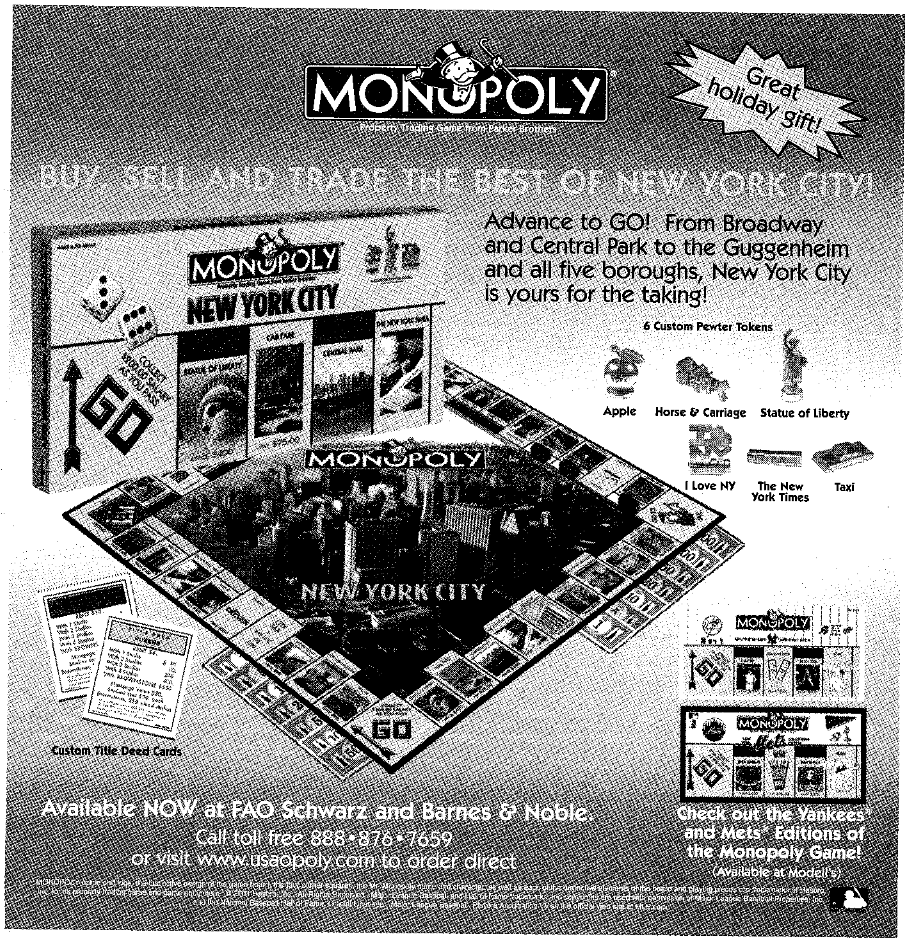
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Cover Stories

As if emotions weren't raw enough already, how could you allow a cover illustration depicting (intentionally or not) a plane with Jewish stars crashing into the Twin Towers [October 29]? Regardless of what the boy believed he was expressing in his drawing, somebody at the magazine should have been paying a lot more attention to the disturbing content of the drawing and the tacit message that it implies. Now more than ever, we need to carefully and truthfully educate our children. Let's make sure they're getting the correct information.

Alan Morris, DOBBS FERRY, N.Y.

I had every intention of canceling my subscription to *New York*. Then I read your response to the criticisms about the cover. While I believe that the stars were overlooked as being stars of David, there really is no excuse for such an oversight, particularly at a time when the Jewish community is feeling very anxious about the attempts by the Muslim world to cast blame on it. Subliminal messages like the one conveyed by the cover reinforce that message.

Mimi Berman-Sandler, MANHATTAN

Thank you for your apology. Outraged as I was at the seemingly anti-Semitic stars on the plane, I am not a conspiracy theorist and will take your word at face value. It is too bad that something this innocent could be seen as something villainous, but unfortunately we live in an age when it is neither unheard of nor incomprehensible that something in that vein could take place. It is unfortunate that writing letters and angry e-mails to news sources has become part of a Jew's, black's, Muslim's, or other minority's weekly task, as the mainstream media on occasion will let their own politics tinge the integrity of their reporting. I hope that sometime in the future this sort of paranoia will be a thing of the past and we can all live harmoniously.

Jacob Palefski, BROOKLINE, MASS.

I was disgusted to learn that you drafted an apology to readers offended by the October 29 cover. Anyone who would twist the post-trauma drawing of a 6-year-old boy into an anti-Semitic statement is so warped that he or she does not deserve the time. Instead of saying sorry, perhaps you should say, "Get a life."

Clinton Kelly, MANHATTAN

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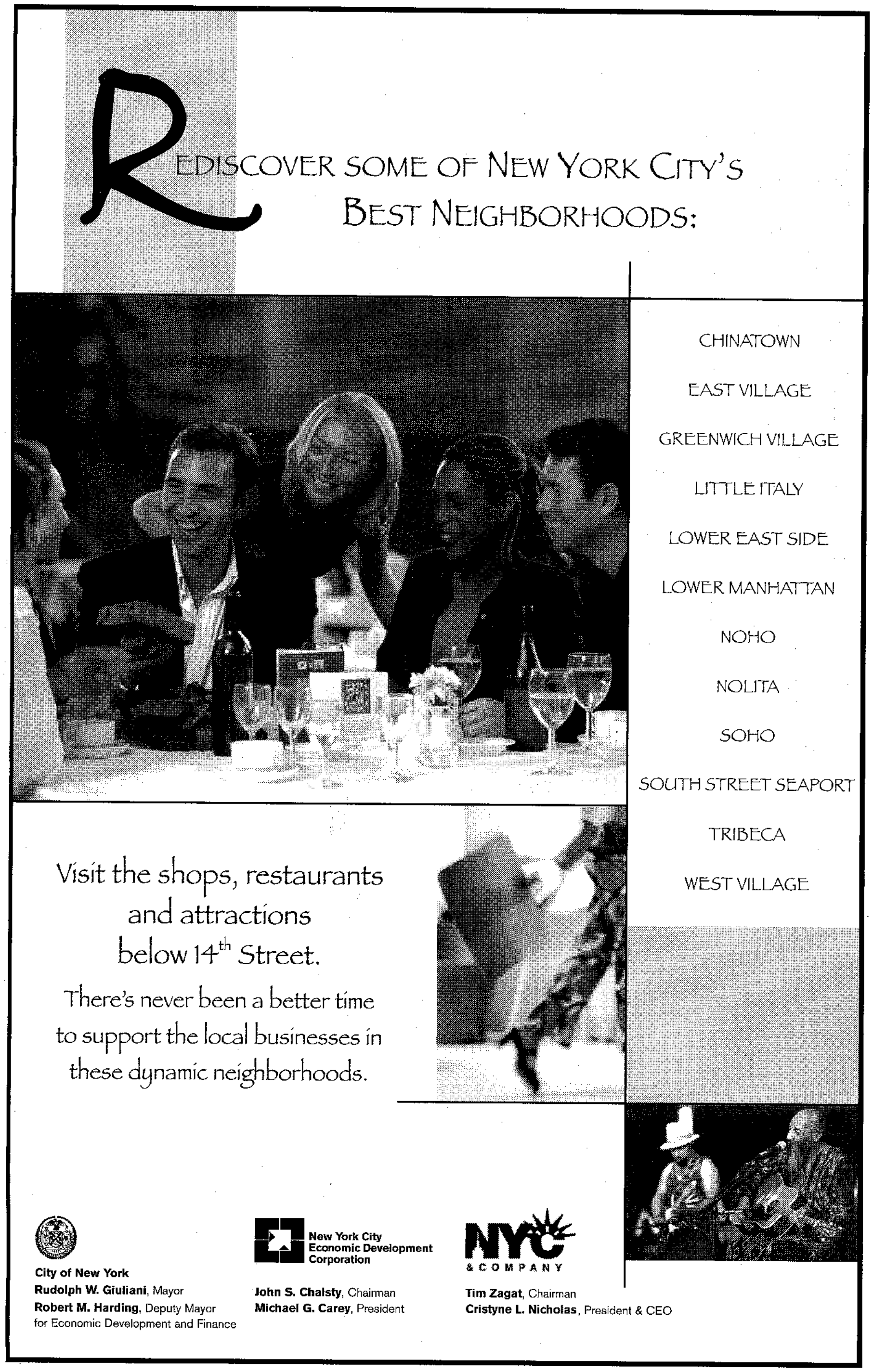

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The Man Without Qualms

Meryl Gordon's story on Bill Clinton ["Gotham: Feeling His Pain," October 22] cannot be ignored. A past president's actually wishing the terrorist attacks had occurred on his watch clearly illustrates once again that the ex-president's concerns are focused squarely upon himself and not on Americans. Several terrorist attacks resulting in American casualties occurred on President Clinton's watch: the 1993 World Trade Center bombing, the Somalia peacekeeping disaster, two American-embassy bombings in Africa, and the bombing of the USS *Cole.* President Clinton had his opportunity to prevent future terrorist attacks. As I tuck my daughter in bed each night, I thank God that George W. Bush is our president.
David L. Albin, NEWBURGH, IND.

I find it interesting that Clinton thinks that if the FBI had not investigated him and had spent more time on terrorists, things might have turned out differently. The FBI was required by law to investigate his "behavior." Maybe if Clinton hadn't done anything to warrant the FBI's attention, then things would have been different. Poor Bill Clinton.
John Reineke, OAK PARK, ILL.

I just read your article on Bill Clinton's missing the opportunity to shine in the current terrorist crisis. Please give it up with Mr. Clinton. He gave the United States eight years. As he was so famous for saying, it is "time to move on." Let the historians put him in perspective. His term is over. I grow weary of the press being unable to let him go.
Marc Johnson, PUEBLO, COLO.

Correction In our recent travel issue ["Breaking Away," November 5], the Blue Haven Hotel in Tobago was misidentified in photo captions as Tobago's Stonehaven Villas. We regret the error. ■

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He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore.

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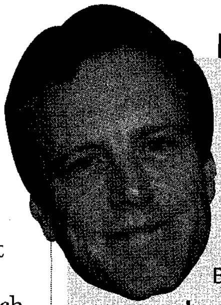
BOHADESIGN

Intelligencer

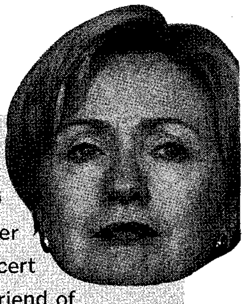
By Marc S. Malkin

Karen Duffy Rescues Firemen

We overheard model and actress **Karen Duffy** telling friends at the *Glamour* Women of the Year Awards last week that she housed seven Indiana firefighters at her Greenwich Village apartment for nearly two weeks. Before Duffy took them in, they had been sleeping on West Broadway outside Odeon, using their helmets as pillows. Duffy told us that *Sopranos* star **Michael Imperioli** offered to let some of them stay at his place, but the crew wanted to stay together. "They kept the place immaculate, refused to sit on our furniture, and took off all their firefighter gear outside," she said. "They even made coffee in the morning."



Behind the Music With Bill Clinton



Don't expect **Bill** or **Hillary Clinton** to be hanging with long-time supporter and VH1 president **John Sykes** (pictured, left) anytime soon. The former president ripped into Sykes after Hillary was booed by hundreds of firefighters during the Concert for New York at Madison Square Garden on October 20. A friend of Bill's tells us that Sykes was chewed out backstage just after Bill introduced **James Taylor**. Apparently, Sykes, whose music network co-sponsored the event along with Miramax and AOL Time Warner, was the one who had convinced the Clintons to take part in the first place. "Bill said, 'We wouldn't have accepted your invitation to speak if we had known it would be this uncomfortable,' " our source reports. "He said it with real anger and finger-pointing." Asked why Bill didn't defend Hillary onstage, the friend said he was too nervous that "a fight would have ensued." Sykes and some of his top staffers have reached out to Bill to make amends, but they've been told to back off. Reps for both Clintons declined to comment, as did Sykes's rep.

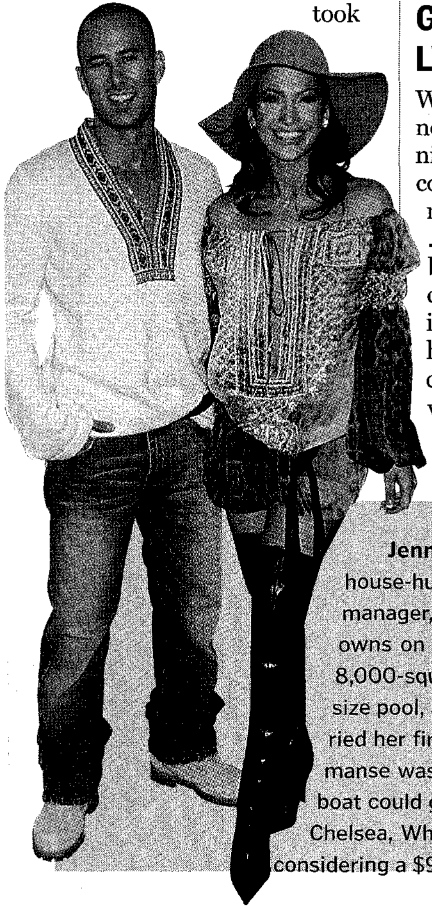
Galliano—A Luxury LVMH Can't Afford

When Christian Dior announced that it was indefinitely postponing the company's sponsorship of a museum retrospective on **John Galliano**'s work, it blamed the decision on so-called international instability. We've since learned it had more to do with the company's balance sheet. A well-placed insider tells us Dior's parent company, luxury-goods mega-conglomerate LVMH, pulled the plug on the exhibition (it was slated to open November 30 at London's Design Museum) in order to cut losses, though Dior had already sunk almost $600,000 into it. Instead, the fashion house will be underwriting a less-glitzy—and cheaper—exhibition on Web design.

Barney's Goes to the Dogs

Things got frisky at the recent Barney's party for *Sweetie: From the Gutter to the Runway*, **Mark Welsh**'s new book about the fox terrier–miniature pinscher he shares with ex-partner **John Bartlett**. As **Simon Doonan** chitchatted with **Lucy, the Viscountess Gormanston**, his Norwich terrier, Liberace, romantically attacked photographer **Francois Dischinger**'s terrier. Once Liberace was pulled away, he immediately turned his attention on Sweetie before finally settling for Doonan's leg. "Liberace got very excited by all the luxury goods that surrounded him," explains Doonan, "and went on a general hump-a-thon."

PHOTO FINISH After nine years, celeb photographer **Mark Seliger** has ended his exclusive contract with Wenner Media—where he shot for all three of **Jann Wenner**'s mags, *Rolling Stone*, *US Weekly*, and *Men's Journal*. Now, a source tells us, the shutterbug is in the midst of negotiations with *Talk* and *GQ*.



J.Lo House-Hunts for Miami Manse

Jennifer Lopez and her new hubby, dancer **Cris Judd**, have been house-hunting in Miami. Hotelier **Alan Lieberman** tells us that J.Lo and her manager, **Benny Medina**, recently took a tour of a $3.5 million home he owns on Rivo Alto Island. They spent about two hours looking over the 8,000-square-foot, two-story pad, which has seven bedrooms, an Olympic-size pool, and a Japanese garden. Unfortunately, Lopez—who met and married her first husband, **Ojani Noa**, in Miami—decided that the mostly glass manse wasn't private enough. "It's built right on the bay, so anyone with a boat could get really close to the house," explained Lieberman, owner of the Chelsea, Whitelaw, and Mercury Hotels in South Beach, adding that Lopez is considering a $9 million spread in the Bal Harbor area instead.

With Catherine Townsend and Aric Chen.

Photographs: from top, Richard B. Levine; Henry McGee/Globe Photos; Andrea Renault/Globe Photos (2).

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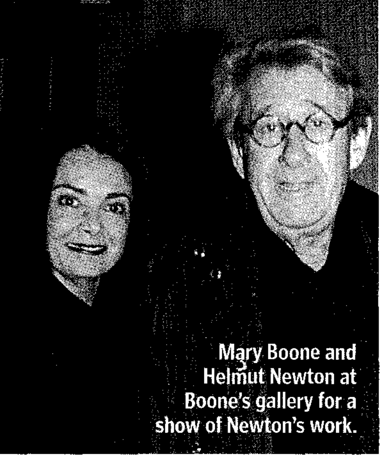
Scene

Chloë Sevigny and Justine Bateman at the opening of the Diesel Denim Gallery.

Lulu and Betsey Johnson, Chantal Bacon, and Daniella and Denise Rich at Fashion Group International's Night of Stars.

Maggie Rizer at the Rockefeller Center ice rink.


Mary Boone and Helmut Newton at Boone's gallery for a show of Newton's work.

Lenny Kravitz and Bobby Short at the Pierre Hotel for the Society of Singers' dinner honoring Short.

Cornelia Guest
nd Emilia Fanjul
elmont Park.

Alan C nd Gina
Gershon store
for a p g the
Public York
S ival.

Rusty Staub, Susan Egan, and Keith Hernandez at the Heart of Art benefit for the Police and Fire Widows' and Children's Fund.

Bebe Neuwirth, Prince Albert, and Alicia Warlick at the Waldorf Astoria for the Princess Grace Awards Gala.

Amateur Night

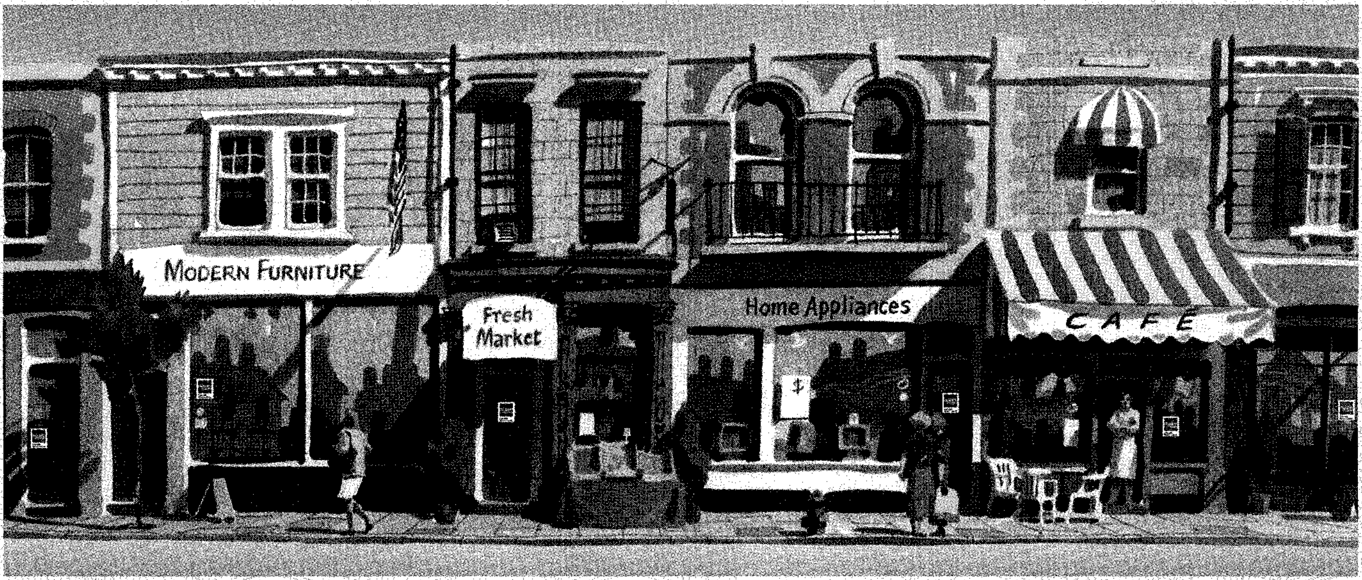
It's safe to say that **Paul Sevigny** was the only real skater who took to the rink on October 25 for "Spinning on Ice," the Rink at Rockefeller Center's opening party and benefit for the Windows of Hope Family Relief Fund. "I've been skating for eighteen years!" the banker turned D.J. shouted while whizzing past. His little sister, **Chloë**, was far less steady (but she did have a fluffy new perm). Models **Bridget Hall, Amy Wesson, Karen Elson**, and **Maggie Rizer** weren't nearly so good at skating in circles as they are at strutting down runways. One by one, they slipped and slid around the rink. **Vince Vaughn** played it safe and stayed inside, where he danced around by the bar and kept himself warm.

AMY LAROCCA

Horse Play

The Breeders' Cup at Belmont Park on October 27 brought out the horsey types, like **Cornelia Guest** and **Ogden Phipps**, and *Sopranos* stars **Jamie Lynn Siegler** and **Michael Imperioli**, to watch horses from all over the world, including one from England owned by **Andrew Lloyd Webber**. "Any day you can go racing is wonderful," sighed Guest, who, watching from her box seat, couldn't even pick a favorite horse, she liked them all so much. "I bet a little bit but lost miserably." Imperioli, for his part, fared much better, winning five out of seven bets. "When you have a great field of horses," he said, "anything can happen." A.L.

**Photographs by
Patrick McMullan**



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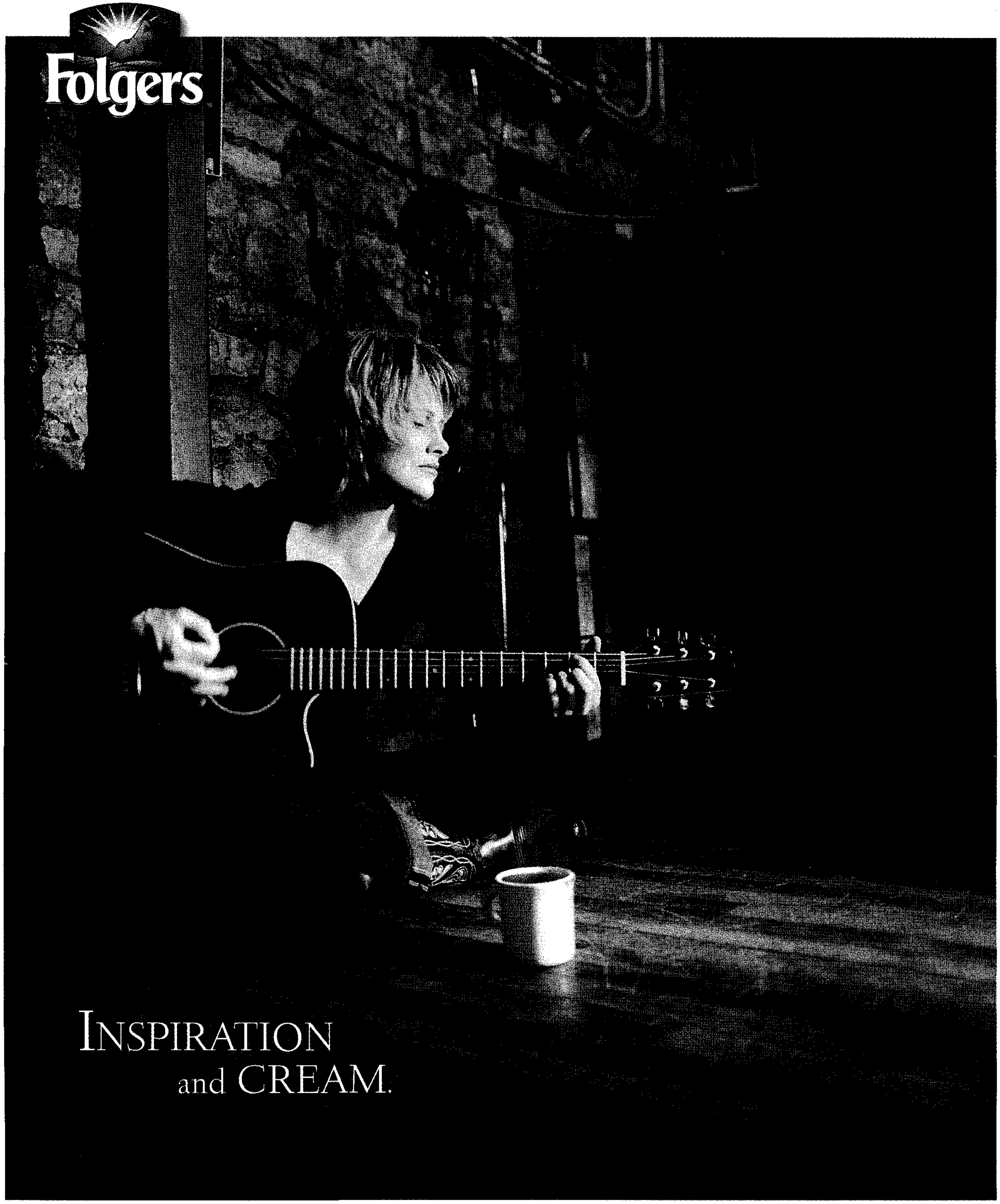

Shawn Colvin played her first guitar lick at age 10. She still likes stirring things up.

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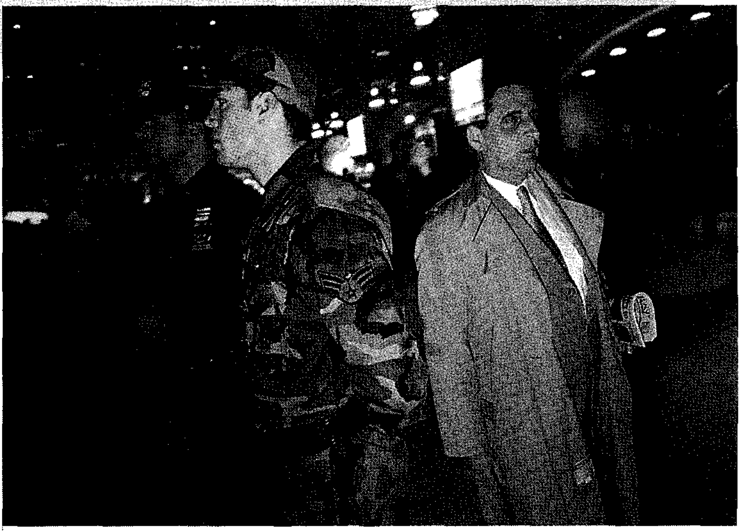
The city is thronged with strangers, and everything wears an aspect of intense life—Edgar Allan Poe

GOTHAM

Life in the New City

Psych Ops

Battleground New York: Why the war at home is a stalled campaign. By John Homans



Waiting for the other shoe (or, as one might have written half-ironically last year, the other Manolo) to drop is not, to say the least, a cheerful enterprise. There have been certain days when every single story in the New York *Times* is depressing. And when the Yankees were losing, that was depressing. Last week, an e-mail circulated suggesting that workers in government offices had been told not to take the subway on October 30 and 31, and that was inane and depressing in equal measure. Inane because of course they would tell us about a credible threat to the subway. Depressing because . . . Wouldn't they?

Amazingly, that's become a serious question. Politicians and commentators have been attempting to manage our feelings, and it's not unpatriotic to say that this is a job they've mangled. There's not (except for Rumsfeld) a communicator among them. John Ashcroft seems nervous beneath his mask of gravity, and his Delphic utterances (a credible but nonspecific terrorist threat; no progress in identifying the Anthrax source) are about as effective in informing and calming the public as tossing tea leaves. It's been like watching a month's worth of weather reports, all of which have been wrong—and then discovering that they're incomplete or inaccurate *by design.*

The war at home obviously involves a large measure of psychology, but no particular approach seems mandated—depressive Lincoln or blustery Churchill or suave, guarded Roosevelt can all achieve good results. What's important is the absence of apparent bullshit. War (this should have been one of the lessons of Vietnam) is too big to spin.

Drifting away from the event, with its focused sorrow and rage, into the murky, queasy, billowing present, it's easy to forget what so many of us were so eager to fight for—the memory of our dead; the safety of our children. We begin to imagine that we're fighting for the abstraction of being an American. (We are, of course, fighting for the immense privilege of being an American; shouldn't we be?)

This is a notion that the Europeans and other Sontagian fellow travelers in our midst are at pains to reinforce. We're forced to stand up not only for our foreign policy but also for our celebrities, our tract houses, our workaholism, Disney, Moomba, Manolos (yes, he counts now as an American). In certain company, it begins to seem as if *Americans* were the ones fiendishly sitting in our caves, plotting . . . bad Hollywood movies and sending them out to destroy the world. Fighting this war makes everyone feel like the ACLU in Skokie—yes, we have to defend Hollywood and gangsta rap, too, unpleasant as it can seem.

The cheeriest people seem to be those far to the left and right, whose central war aim seems to be the avoidance of the moral complexity that comes from living in this democracy. The rest of us have to get our mind around the idea that bombing causes suffering—*we* cause suffering. (This, as we wonder why the 34th Street subway station has been closed *again.)*

The remoteness of the war, its abstractness, makes it, oddly, harder to rationalize: It seems to cost us nothing, is one undercurrent; What can it be worth? Thoughts like these are juxtaposed against the Taliban-produced images of the dead and those they left behind, in their vests and robes, with their hard, sad faces picking through the mounds of brown dirt—their own ground zero—that once were their houses.

This is its own form of torture, of course, and we want to be free of it. So you hear men—all of us deeply versed, of course, in the science of modern war—insisting, sotto voce, that the government should hurry up and send ground troops; at least that would initiate a crisp new chapter, bringing into play the masculine logics of conquering and holding territory and—yikes—of body counts. Women (another cocktail-party stereotype: If women ran the world, goes the highly credible but nonspecific intelligence, none of this would be happening) tend to provide a chorus of anxiety: Are we doing the right thing? This is lily-livered hand-wringing, terrible for morale. It's also a question that, as we fight this war—and we must, we must—we should never stop asking.

Photograph by James Leynse/Corbis Saba.

Booster Shot

It costs two bucks to shoot Osama bin Laden in the head. All that's required is a trip to Westside Rifle and Pistol Range in the Flatiron district, where you don't need any experience with guns to sign up for a class, and within fifteen minutes find yourself firing a .22 or 9-millimeter rifle at a $2 paper target of the Al Qaeda mastermind, clad in his signature fatigues, his vintage Kalashnikov aimed smack at . . . *you.*

"This is pretty damn fun!" Jamie McCarthy hollers over the earsplitting *pop pop pop* of the .22 that he's pointing at the terrorist's forehead. "I wonder if they'll let me try the 9. You could really blow the shit out of him with that."

After September 11, McCarthy, a hip, spiky-haired 27-year-old celebrity photographer, felt that it might be a good idea to get some practice with firearms—if only to alleviate his mounting tension. So he joined Westside, dropped $50 for today's lesson, and applied for a handgun license (a process that can take six to nine months in gun-shy New York). "Obviously, this isn't gonna solve any problems," he says. "But I'd feel better if after a long day I could shoot a few rounds at Osama. I can't be over there with the troops, so it's sort of all I can do."

"Some people from the Japanese media came in and asked me if the Osama thing is immoral," says Robert Derrig, the gruff president of the club, which is the only shooting range in Manhattan. "I guess it is, but it appears to be what people want."

And not necessarily the kind of people you might expect. Before the attacks, most liberal-minded Manhattanites thought of guns as politically suspect, and more than a little tacky—something for the folks who choose Nebraska as a lifestyle over Nobu. (And with *Death Wish* crime stats a distant memory, would-be Charles Bronsons have been far less prevalent of late.) But now, for people like McCarthy, a few hours at the shooting range may prove even more relaxing than an afternoon of yoga.

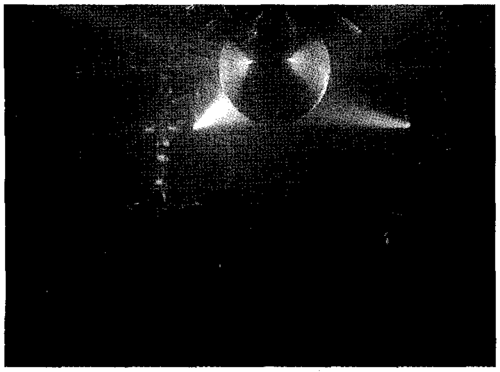
Though the Police Department hasn't tabulated the numbers yet for recent gun-license applications, Larry Goodson, a consultant who specializes in steering clients through the process, says he's "been three times busier than normal." Likewise, Derrig says that phone calls from curious New Yorkers are up, and that October membership has nearly tripled: "I had a guy say he knows he won't save the world with a gun, but he'd just feel safer if he had something at home and knew how to use it."

As McCarthy heads back to work, he passes a man named Dean and his fiancée, Adeliza, in the Westside's bare-bones lobby. The thirtysomething couple have also decided to become members. "Look, I don't want to sound alarmist," Dean says, "but just say there's a biological attack, or something massive where the city is evacuated. There's gonna be chaos, looting in the streets, all that. I just want to be prepared." Adeliza, who grew up with gun-owning parents in Puerto Rico but has never fired a shot, has a less apocalyptic outlook. "I'd just like to learn how to do it. I want to buy one of those little James Bond–type guns. My mother says they can't hurt anyone, but I just want to be cool."

DAVID AMSDEN

Bar None

After the attacks, ground zero acquired its own Manhattan-style exclusivity—unless you were James Gandolfini (or Jacques Chirac), there was no chance of getting in. But at other exclusive downtown spots, making it past the doorman is no longer quite the challenge it used to be. With fewer A-listers going out—and "United we stand" still the prevailing sentiment—could the velvet rope finally be coming down?



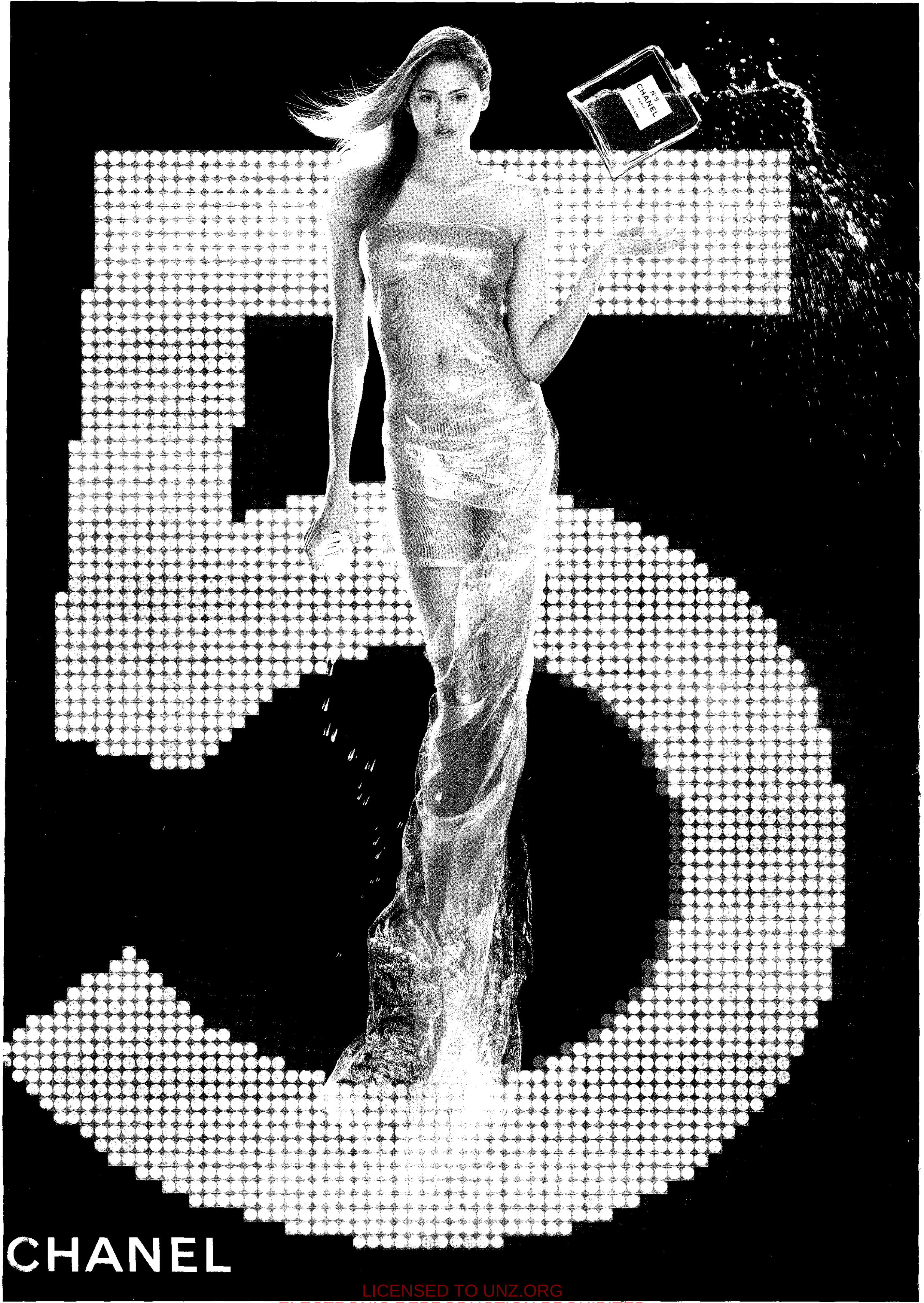
At Suite 16, Wass, the notoriously harsh doorman, normally stands guard against any group of more than two guys. But on a recent Monday night, no fewer than 50 men (granted, firemen) were hurriedly escorted inside. On another occasion, says club director Noah Tepperberg, Mark Wahlberg came back from ground zero with a guest list of ten workers. "They walked right in," Wass says. "They were pretty underdressed. All these beautiful women were dumbstruck."

Even ordinary, unassisted citizens are finding it easier to make the scene—thanks in part to newly enlightened club owners who seem to have discovered the virtues of democratic door policies. Shampu's Etienne Deyans says his new club, Tapis Rouge, will open with (more or less) open arms. "Now people want to go where they feel welcome," he says.

But other owners strike a more mercenary (and possibly more honest) note: "It's your reputation versus how many people have to come through the door so you can pay the rent," says Frank Cilione of the SoHo nightclub NV. And the problem is that there are fewer and fewer of the right kind of people. Promoter Danny A says that about half of his model clients have fled New York. At Lotus, home to his fashionista-heavy Tuesday-night party, the staff was informed that snooty attitudes would not be tolerated. "The owners told us to take care of people," says bartender Rich Cooper. "We have to make them think, 'The whole world is crashing down around me, but I still want to go to Lotus and get my drink on.' "

ABBY TEGNELIA

Photographs: this page, Michael Sofronski (2); opposite page top, Robert Mecea/AP Wide World; bottom, Ezra Stoller/Esto.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BLOOMINGDALE'S

The Bell Tolls for Taubman

"I don't have much business right now," one art consultant said confidentially to another at the Phillips auction house's party for the Smooke Collection last week. "Why don't we close up shop for a few weeks and just go to the Taubman trial?"

In a corner of the Matisse- and Modigliani-filled room, a clutch of former auction-house employees latched on to the theme. "How do you get in? Are there tickets?" asked an expert who'd been inspecting nineteenth-century paintings on sale in this week's marquee auctions. "Can I come, too?" begged a P.R. woman, her hand raised grammar-school style.

For the incestuous art world, where auction-house proles can grow up to be lordly dealers, the price-fixing trial has a certain Freudian tone. Alfred Taubman, the former Sotheby's chairman—and still its largest shareholder—plays the role of overbearing father, and Dede Brooks, his former protégée, is the bossy big sister. "Of course he's guilty," said one spectator, relishing the Lear-like scene. "He's such a megalomaniac."

Down at the courthouse, there's less unanimity. Taubman had a brace of white-shoe lawyers—Davis Polk stars Robert Fiske (a former Whitewater prosecutor) and Scott Muller (rumored to be on the shortlist for a top post in the Bush Justice Department)—probing every possible loophole before the trial begins on November 8.

In an effort to prevent former Christie's head Christopher Davidge from testifying, Fiske protested to Judge George Daniels that Davidge's $8 million severance amounts to nothing more than 30 pieces of silver. Fiske even questioned prosecutor John Greene's ethics in the matter.

But Greene is a cannier lawyer than his Barney Rubble–like demeanor suggests, and his shambling delivery, while comical on Fifth Avenue, is said to play well with juries. And he's successfully fended off the $600-an-hour legal talent—though word came down last week that the jury would not hear of some key Sotheby's admissions, including Taubman's $186 million payment to protect the company from angry shareholders and art buyers.

What the jury will hear is a convoluted tale of he-said/she-said. Taubman claims executives at Sotheby's and Christie's colluded without his knowledge. But Brooks, who pleaded guilty on October 5, 2000, will testify that she was acting with his full support. To break this tie, the government will produce Davidge, whose notes confirm that he had secret meetings with Brooks. Though Davidge never met Taubman, he is expected to testify that his superior, Christie's chairman Sir Anthony Tennant, wrote a memo confirming Taubman was onboard in the price-fixing scheme.

The defense has a simpler strategy: Since no one but Brooks can say what Taubman knew or when he knew it, Fiske and Muller will poke holes in her credibility. One insider pointed out, "*That* shouldn't take long."

Former staffers at the duopoly say it's like watching a movie made from one's life. Only in this version, everything is reversed: Taubman, the bluff friend of titled Europeans, is now seen as a frail old man struggling to save his wounded reputation. And Dede, the super-Wasp wondergirl, has been shown to the world as an ambition-blind martinet. And those same auction-house veterans feel bitterly betrayed by the discovery that their doggedly competitive business was actually rigged at the top. But the wounded feelings only seem to go so far. With only rich people inconvenienced, it's hard for even the lumpen aristocracy of the art world to call for heads. Or, as a specialist put it: "No one deserves to go to jail over this."

MARION MANEKER

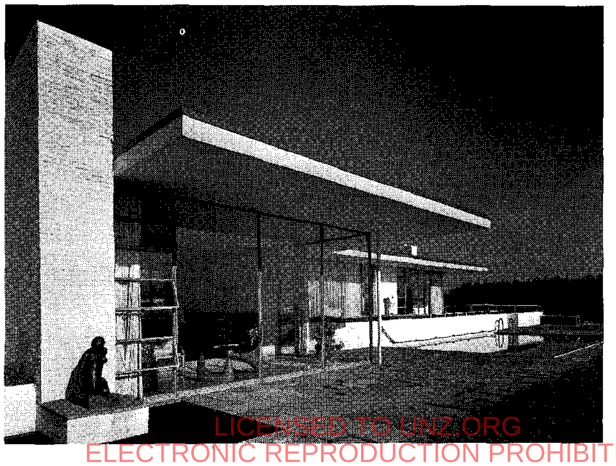
Housekeeping

"People think I'm well connected," Caroline Rob Zaleski says over lunch at The Four Seasons. "I've been at the center of these campaigns to save modern buildings. But it is harder than they think—all of the letter writing and phone calls."

An energetic blonde with the distracted look of an academic but the focus of a laser beam, she brokered an eleventh-hour deal on October 26 to stop the demolition of a brick and concrete house with dramatic glass-curtain walls in Old Westbury designed by Edward Durell Stone and known as the Conger Goodyear house. This after recently rescuing the Eero Saarinen-designed TWA Terminal at JFK.

"It's a little bit like being an archaeologist," says Zaleski, who lives on Central Park West with her husband, Michel Zaleski, an investment banker (his father, Joseph Zaleski, was a well-known modern architect.) "Many of the houses were not on the official log of the firms. They're bootleg houses."

After lunch she is going out to Huntington to save a 1936 house by R. Clinton MacKenzie. Directly across the street is the house of Wallace Harrison, the architect of the Time-Life Building and most of Rockefeller University, not to mention the United Nations. But that doesn't seem to mean much to buyers. The house has been on the market for nearly three years. So Zaleski's pitching in there. "I document the houses I discover—and often I end up being their advocates too."

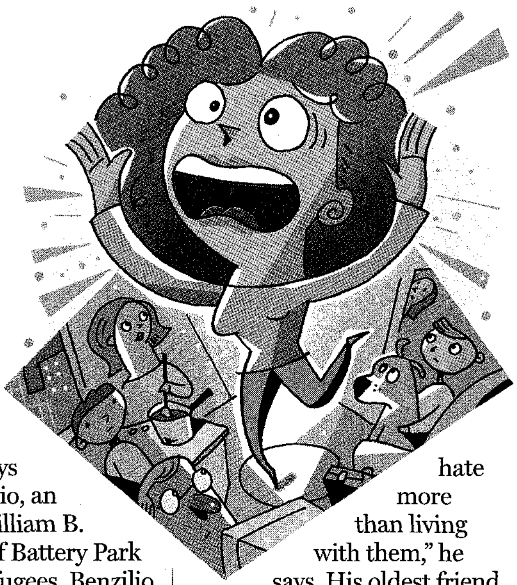


Zaleski is currently investigating Bauhaus master and Whitney Museum designer Marcel Breuer's Long Island work. So far she's found a house of his in Lloyd Harbor, as well as examples in Hewlett Harbor and Lawrence. It's not easy work. "You can't see these houses from the road," she says. JEFFREY HOGREFE

Real Estate EDITED BY CHRISTOPHER BONANOS

Our Crowd

You think your apartment's cramped now? Try sharing it with a displaced downtown friend.



Deborah Thomas and Hannah Silverman spent September 11 searching for their 10-year-old sons, best friends who attend school near the World Trade Center site. The kids were fine, but Silverman, who lives at 400 Chambers Street, couldn't go back to her ash-caked home. Naturally, Thomas volunteered her Lower East Side loft.

"It's the hardest thing I've done in a while," says Thomas, publisher of *Extra!* "My husband was working at home, and everyone else was in the back of the apartment all day." With bad air outside and school closed, the three adults and two kids spent lots of time indoors over two very snug weeks. "Let's just say I know who the light sleepers were," says Silverman, laughing. "I couldn't get up at night to use the bathroom without waking a few people."

Sharing a small place is always tough, and these were no ordinary guests. "You get emotional outbursts for no reason—stressed out, withdrawn," says Roberta Benzilio, an executive at William B. May and one of Battery Park City's 7,000 refugees. Benzilio did a couch tour for three weeks before she found a temporary place uptown. "Living in friends' houses—it's disruptive," she says. "What's the old saying? Guests and fish stink after three days." (Most guests, anyway: Chelsea's Ilan Cohen says that during the two weeks he and his partner housed a friend and her German shepherd, she made sumptuous dinners and walked his dogs daily.)

Stephen R. Markman, a lawyer, spent a month in his mom's "AOL room," his old bedroom in Queens. "There's nothing I love more than my parents, but there's nothing I hate more than living with them," he says. His oldest friend was also staying with his parents nearby, and the two spent nights revisiting the diners of their youth and discovering Howard Beach's bars. "My parents don't wait up per se," Markman says. "But they're usually up."

Even amid tensions about bathrooms and bedtimes, however, the hosts all say they'd do it again. Like many of the displaced, Benzilio had more offers than she could use, even from long-lost high-school classmates. "People have been wonderful," she says. "If I didn't have friends to help me get through this, I'd be in Bellevue." CARL VOGEL

No Vacancy

Check-In Time

The hotel business may be cratering, but don't tell **Rita Schrager**. The estranged wife of innkeeper Ian has just signed a contract for a 3,700-square-foot loft in Richard Meier's minimalist glass towers, developed by the Sunshine Group, on Perry Street. The mother of two—who was bounced by the board at 101 Central Park West when she tried to buy a three-bedroom earlier this year—paid an undisclosed amount for the Perry Street space; one source says it might be as much as $8.35 million. (William B. May's Roger Erickson, who brokered the sale, declined to comment.) The buildings won't be done until early 2002, but Martha Stewart and Calvin Klein are said to be buying penthouses. At least Schrager will find one familiar hotel amenity: Jean-Georges Vongerichten, who partnered with Meier, will open a café downstairs that will feature room service for residents. JOY ARMSTRONG

Big Deals

West Village

130 Barrow Street

2-bed, 2½-bath, 1,200-square-foot condo. Ask: $899,000. Sell: $865,000. Charges and taxes: $1,000. Seven weeks on market.

If only these penthouse walls could talk. The seller, a guitarist who heads his own record company, just sold his rock-star pad to an executive at a major book-publishing house. "He bought it for his girlfriend," says Charles H. Greenthal's Lew Lydiard, who declines to add whether said executive is married. The building, which used to house a Hertz car-rental office, has a renovated lobby and roof deck. But Lydiard says the wall-to-wall river views illuminating the first and second floors really closed the deal. JOY ARMSTRONG

Turtle Bay

400 East 59th Street

500-square-foot co-op studio. Ask: $200,000. Sell: $200,000. Maintenance: $500. Two weeks on market.

Exhausted after looking at "millions of studios" with an executive from Boston, William B. May's Ellen Morgan suggested that the two of them wrap up an afternoon of searching at Billy's, a neighborhood bar. "At 11 that night, I got a call," says Morgan. "She was still at Billy's. She said, 'You have to find me an apartment near this bar, so I can come back!' " Morgan found her the perfect place, but was worried the deal might founder after September 11. She didn't need to: "The client called me a few days after the disaster," she recalls. "She said, 'Is Billy's still standing? Then I'm coming!' " EMILY GITTER

Photograph: Robin Platzer. Illustration by Dave Klug.

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James J. Cramer THE BOTTOM LINE

Best Behavior

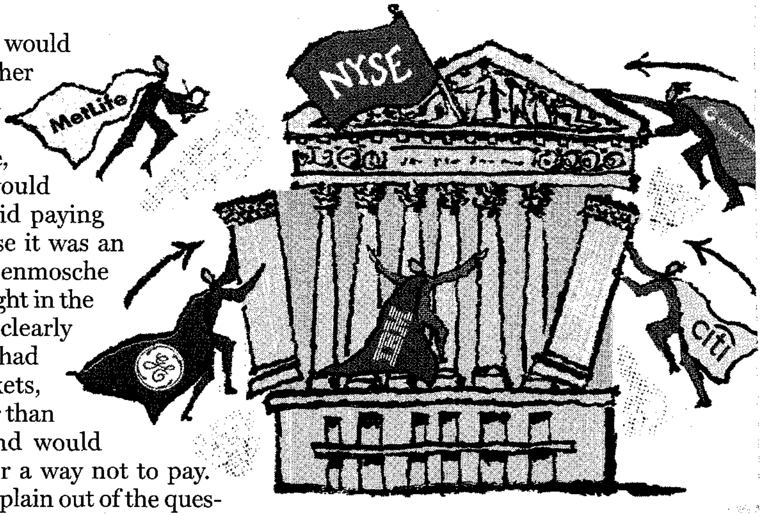
My heroes are the corporate leaders who don't use September 11 to excuse poor performance; it would do your conscience—not to mention your wallet—good to support them.

FOR MANY BUSINESSES, THE ATTACK ON America presented an unusual opportunity: They could blame their own poor earnings and sales on an exogenous event that required no explanation. *Of course business got hurt,* you found yourself thinking, as executive after executive from every industry—beer to toilet paper to Internet devices—cited 9/11 as an alibi for sluggish numbers. What could be more excusable than to say that one of the worst one-day massacres in American history impacted the bottom line?

Which is why I felt like jumping for joy as I listened to those few executives who not only didn't cite the cataclysm for their own shortcomings, but actually went ahead and said they made their numbers despite the calamitous event. While everyone recognizes Rudy Giuliani for the hero he most definitely is, in my world we've got our own set of heroes to crow about, with our only regrets being that not enough attention and praise is being showered on them.

It didn't take long for some corporate heroes to emerge. That Sunday night, after the stock market had been closed for four days—the longest hiatus since World War I—television stations were all scrambling to have calming executives come on to tell it like it is. Most shied away.

But not Robert Benmosche, the chief executive officer of MetLife. I didn't know I was even sitting next to the most powerful executive in the life-insurance business when he sat down next to me as we waited for our turns in front of the red light. He was talking to one of his lieutenants about how MetLife had insured many of the deceased. I mentioned that it must put the company in a tough spot. Nope, he said. Not at all. The company had a job to do, to make sure that beneficiaries were paid as soon as possible, and that's why he was there, to assure the public that it would happen. Another guest asked him about force majeure, meaning, would he try to avoid paying claims because it was an act of war? Benmosche looked him right in the eye and said clearly that MetLife had deep pockets, maybe deeper than any other, and would never look for a way not to pay. That was just plain out of the question. He then proceeded to go on television, not to ask for a handout, not to demand government help, but to say simply that Met would work fast and efficiently to pay all claims. His confidence was infectious; if I weren't insured up the wazoo, I would take down more with MetLife just because of his strength of character. He had the courage to come right out and tell it like it is when so many others wanted to hide from the camera.



Or how about Jeffrey Immelt, the brand-spanking-new CEO of General Electric? After a week of hell, when stocks fell more than they had in any five-day period except the Great Depression, when GE lost almost $80 billion in market cap—20 percent of its value—Immelt told Wall Street he was trying to buy every share of his company's stock that was for sale. This despite the facts that GE manufactured the engines on the hijacked planes, insured the World Trade Centers, and gave up hundreds of millions of dollars in commercial time on NBC, CNBC, and MSNBC to cover the most expensive story ever told. If anyone should have balked and used the excuse of 9/11, it was Immelt. Instead, he chose to emphasize his confidence in his firm's 300,000 workers and in the enterprise itself. After that presentation, Immelt means confidence to Wall Street. He defined it.

Or how about George David, the tough-as-nails chief executive officer of United Technologies? Everyone expected David to lament how much engine business UTX would lose. Instead, he made you feel that he had seen all of this before in other downturns and that he wasn't worried. He even used the occasion to beat himself up for not getting Carrier, the air-conditioner division, in better shape. His no-excuses philosophy rang like a bell throughout the quarterly conference call. And when someone questioned his level of confidence in the Otis elevator division, given the potential for a slowdown in commercial real estate after 9/11, he wouldn't hear of it. What would shake your conviction that

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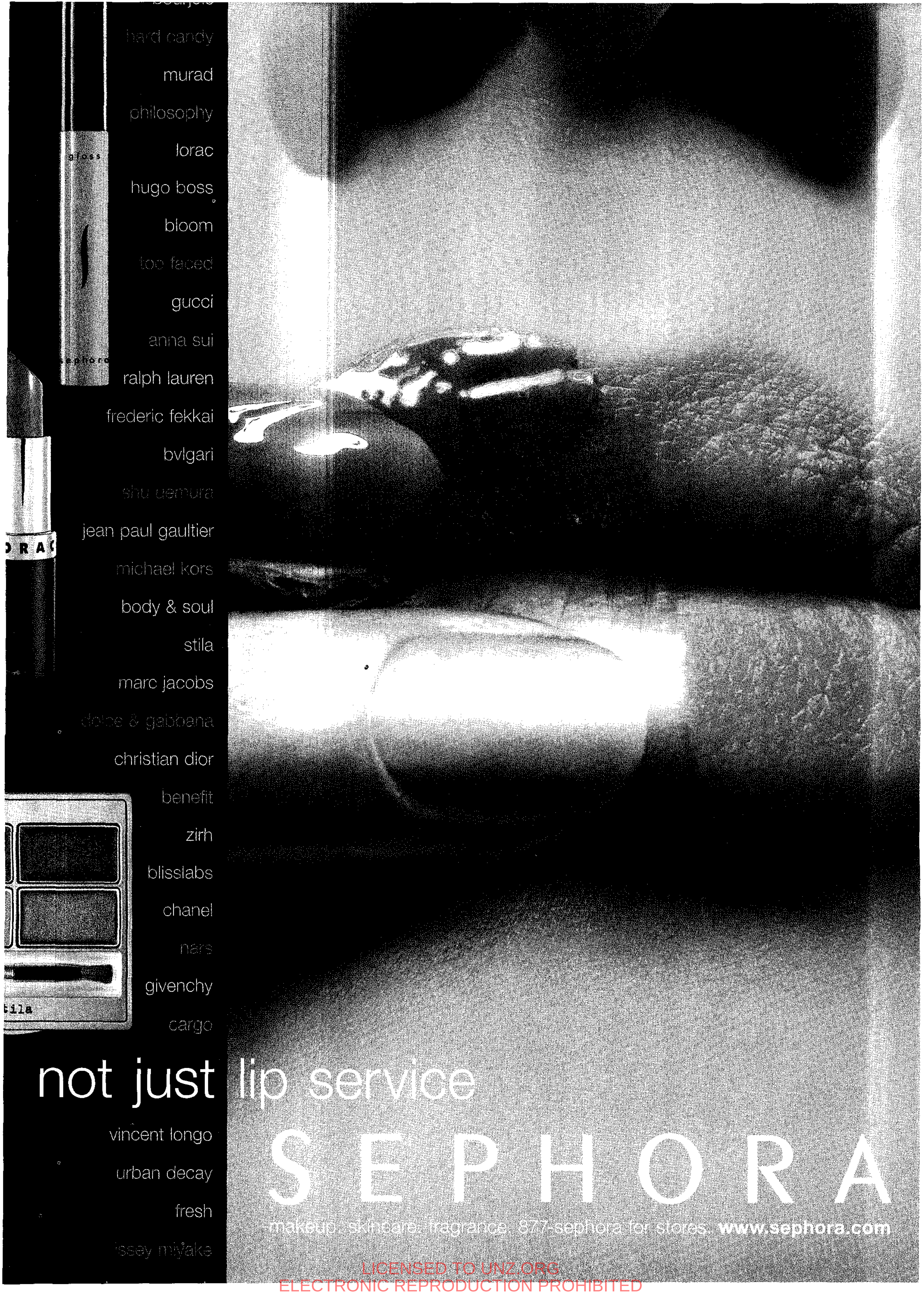
Check out TheStreet.com's "10 Questions" feature this week. John Calamos, manager of Calamos Growth Fund, is on the hot seat. Available free of charge at www.thestreet.com.

Illustration by Daniel Baxter.



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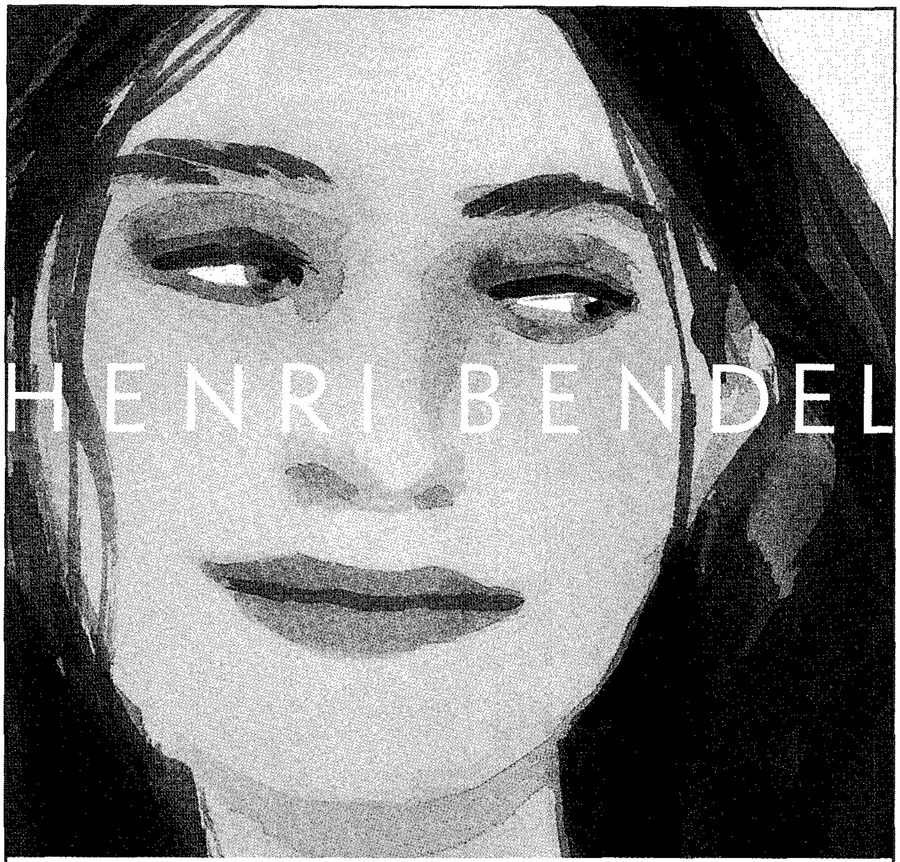

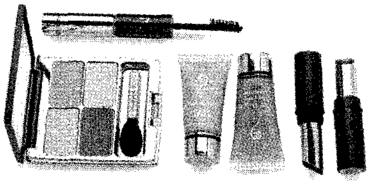

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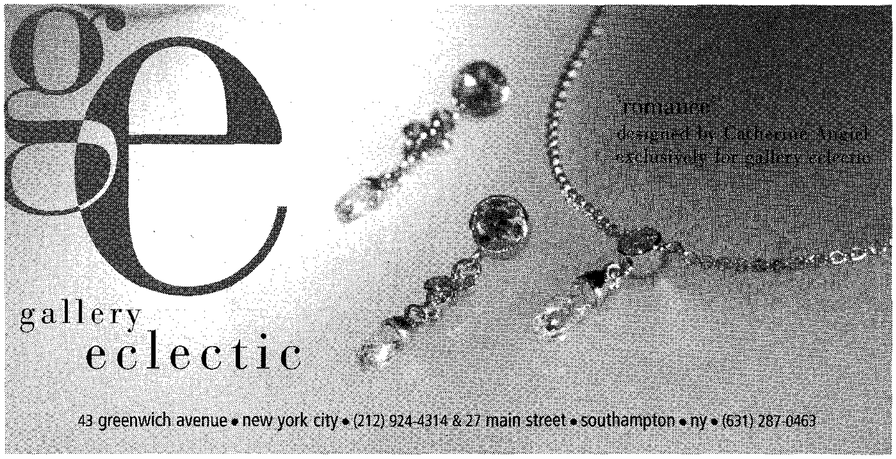
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Otis will do well, one skeptical analyst asked him? "It would take the end of the world," David shot back, ending the challenge.

When other titans of Wall Street talked about retrenchment or confusion—or loss of time and money and, of course, lives—Sandy Weill talked about how Citigroup gained share and dominance over the quarter. Others were talking about getting smaller, but Weill said that Citi's strength was enhanced by what he had seen in the last month. Without being boastful, he made me think that Citigroup had become, in one fell swoop, the premier investment firm in the world, leaving everyone else in a cloud of smallness. This wasn't braggadocio; just simple dominance.

And finally there was Lou Gerstner from IBM, the man who used his conference call as a sort of victory lap over the competition, acknowledging that in times of turmoil like this, his company is the one turnkey tech outfit left out there that can put your whole house in order. After hearing from company after company that it had "no visibility," what a pleasure it was to hear from Gerstner that IBM's next quarter looks good. Afterward, there was some snickering from hedge-fund managers who thought Gerstner played a good hand too hard, that he had sandbagged the Street by whispering beforehand that business wasn't strong, and that's why his stock jumped. But I'm not buying it. IBM was one of the few tech stocks to rally after its report, for one simple reason: Gerstner's heroic no-excuses performance post-9/11.

There's more to a stock than the man at the helm. These are big organizations with lots of reasons why their stocks might leap to new highs or barrel down to new lows. But in each case, these men distinguished themselves and their companies at a time when many of the mightiest businesses are wobbly and uncertain.

We can't elect them to run the FBI, or the CIA, or the Office of Homeland Security. But we can buy shares in their companies to show our support. Somehow, I think that by doing so, you can mix patriotism with commerce and come out ahead on both. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in General Electric, United Technologies, Citigroup, and IBM. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *E-mail: jjcletters@thestreet.com.*

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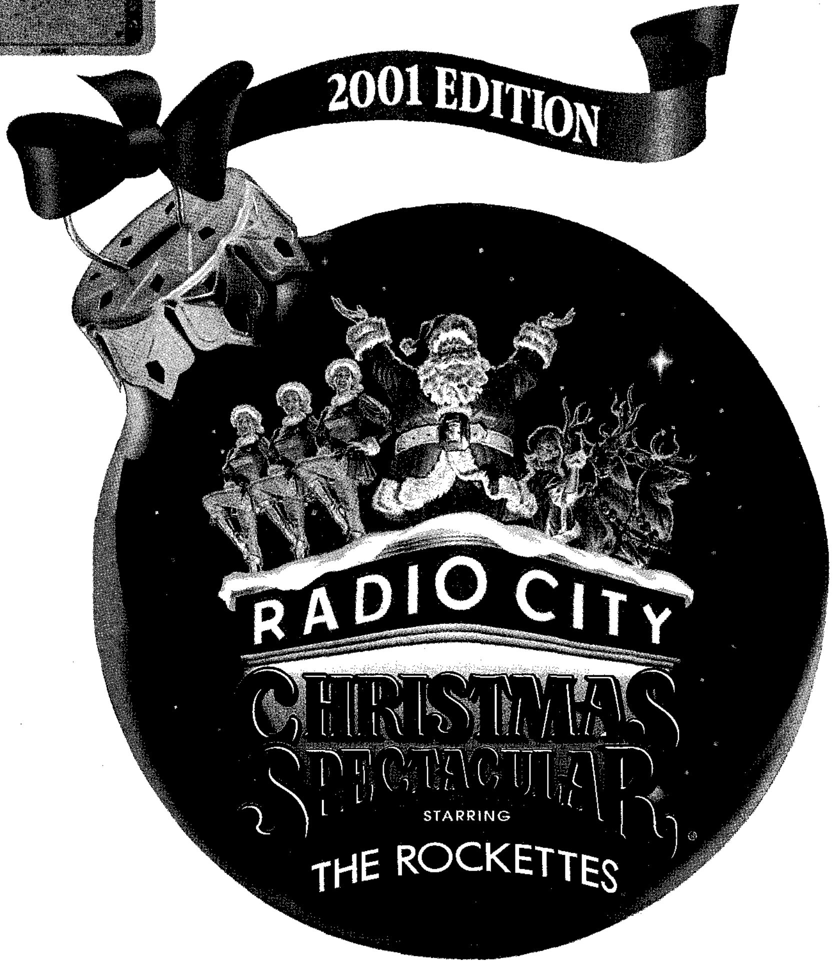

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Mark Jacobson CITYSIDE

The Jazz Scientist

Musician, scientist, inventor of his own martial art—"Me and Shaq? Anytime"—Milford Graves, marching to his own beat, *is* the different drummer.

DRIVING THROUGH THE RAMSHACKLE streets of South Jamaica, one comes upon the three-story house on 110th Avenue and knows: This must be the place. No other dwelling in the neighborhood looks like a single-family Gaudí palace, a folk-art Watts Tower, covered with oddly angled mosaics, slivers of mirror, curvilinear panels of cemented stones.

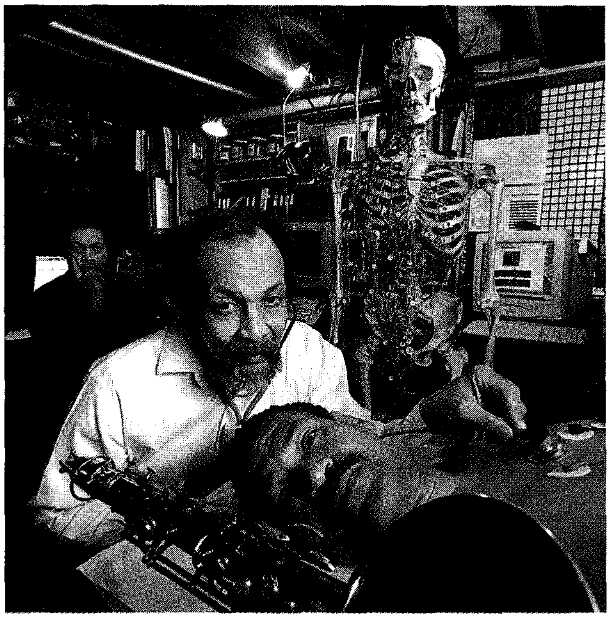
"Funny how that got started," recalls Milford Graves, the 60-year-old jazz drummer, herbalist, acupuncturist, martial artist, teacher, savant, and shaman known to most as Professor Graves, an honorific due him as much for his formidable street cred as for his position at Bennington College, where he has taught music courses for the past 28 years.

"I replaced the storm window," he says. "But it looked dull. I put a border around it. That got me into a groove. It became a year's project. I was possessed by the house. Someone like me, I've got a lot of possessions."

Professor Graves's variegated states of possession are on display down here in the low-ceilinged basement of the home that belonged to his grandmother before Milford moved here with his wife of 42 years, Lois, and their five children, in 1970.

"Welcome to my little hole," says the Professor, tugging at his graying Ho Chi Minh beard, a playful if everwary look in his eye, as he leads you into his lair, which, in the Joseph Cornell tradition of Queens basements, bears little semblance to standard-issue knotty pine. Professor Graves's basement is more of an African-American Tesla-scape of eccentricity, or genius, or both—the laboratory of a (way) outer-borough Essene, a below-the-radar New York City renaissance man.

Down here are Milford's many drums—his Indian tablas, Cuban batas, Senegalese jimbes, full set of Indian temple bells (which he often plays with his forehead), and psychedelically painted trap outfit once utilized by Tony Williams. Initially a teenage Tito Puente–worshiping timbales player, Graves switched to a trap set after seeing Elvin Jones with Coltrane at the Copa Club on Merrick Boulevard. A few years later, he was playing with "out" stalwarts like Albert Ayler and Cecil Taylor and backing up Amiri Baraka's Harlem poetry readings. Despite the idiosyncrasy of his approach (Graves once made a record with tracks titled "Nothing 11–10," "Nothing 19," and "Nothing"), in 1965 *New Yorker* critic Whitney Balliett called Graves "the best of the new-thing drummers," someone who could "become the modern counterpart of such pioneering drummers as Sidney Catlett and Max Roach."



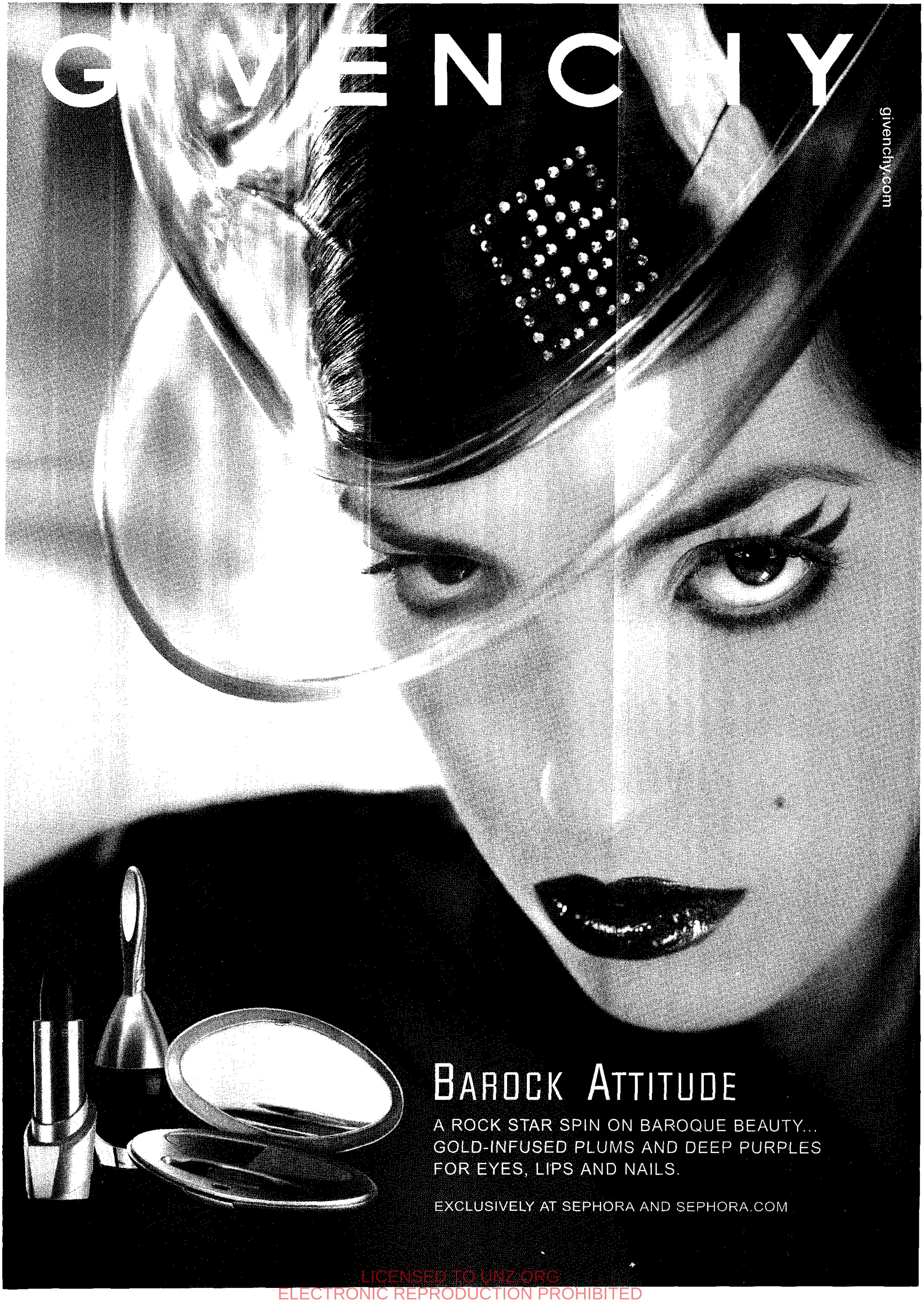
DEEP IN THE SHED: Professor Graves checks the heart rhythm of saxophonist Joe Rigby, as Tony Larokko looks on.

But even if, as far as Milford is concerned, everything begins with the drum, it doesn't end there. This is apparent after a scan of the voluminous Graves library—titles like *African Fractals, Introduction to Surface Electromyography, Physiological Effects of Noise,* and *Multivariate Statistical Analysis.* The Professor's apothecary adds to the alchemical aura. Herbal remedies, many grown in Graves's garden, packed in plastic bags, hang from ceiling beams. Here are stashes of *cáscara sagrada* (a purgative), tinctures of codonopsis (for kidney problems), and a hundred others, all labeled in the Professor's slashing handwriting. Also present are Milford's acupuncture dummies, including a giant ear and a skeleton with meridial pathways marked by colored stickers.

"I've always been like this," the Professor says in his exuberant hip-bop verbiage. "We'd be playing, and someone got cut. I'd put a leaf on it, mix up potions of Tabasco sauce and tree bark. I didn't know what I was doing, but it never hurt nobody, man! I developed a whole other way of thinking about allopathy, and Western culture in general . . . I got my first acupuncture needles down in Chinatown. I had to experiment. But black folks don't like needles. Kids were running from me. So I stuck myself. I was my own dummy." A few years later, as a recognized practitioner, he made trips to the Orient, where Chinese and Japanese masters admired his technique.

Until fairly recently, Professor Graves also kept many punching bags in his basement. Milford, a former Police Athletic League boxing champ who took three buses from South Jamaica's notorious "40 Projects" so he could run on the Boys High track teams of the early fifties (he sat next

Photographed by Bruce Davidson/Magnum.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to Connie Hawkins in homeroom), teaches his own eclectic fighting style called *yara,* which is Yoruban for "nimbleness." A perpetual-motion form that borrows from aikido and African dance, yara is, according to Milford, "an elevated street thing, physical jazz" based on "anatomy, because we're not into any of that posturing. We hit hard, and do it fast, man."

Yara sparring sessions, hours long and full-contact, are legend in South Jamaica. "People come in here thinking they're bad," says Wendell Orr, a yara student now working in the international-security field. "But once they see bodies flying around, they rethink what they thought." And everyone agrees that the most dangerous yara practitioner is the form's inventor, and guru, Professor Graves. Expressing "no toleration for those who are more mouth than practicalities," Milford knows every pressure point and still throws a very wicked double left hook.

"Me and Shaq O'Neal?" queries the 180-pound Professor, dead serious. "Anytime. You hurt him where he's not used to being hurt. Then teach him to heal himself, get him in tune with his natural frequencies."

This is the essence of Graves's basement project, which he calls "biological music, a synthesis of the physical and mental, a mind-body deal," for which he won a Guggenheim grant in 2000. "We want to explore the true body rhythms," Graves says, "people's vibrations, frequencies. Because people vibrate, and they vibrate differently. There's a true personal music. Once you get with it—it can make you feel a lot better."

TODAY A GREAT EXPERIMENT IS UNDER WAY in the basement on 110th Avenue.

It is an inquiry that began in an epiphany 30 years ago, in the medical section of the original Barnes & Noble on 18th Street. "I found this LP, *Normal and Abnormal Heart Beats,*" Graves says. "It was a record for cardiologists. It blew my mind. Everyone says the heart is the drum and the drum is the heart, but here were *the secret rhythms, man* . . . I started woodshedding the concept."

Seeking "to merge the bush guy with the computer guy," Milford used his Guggenheim grant to bulk up his hardware. He mastered the LabVIEW system, a program used to measure earthquake tremors and Formula One race-car shudder. Attired in his usual homemade baggy pants, Graves attended several tutorials in suburban Holiday Inns with name-tag-wearing engineers.

"Guys like that, they're not usually in my set, man. But I'm comfortable around hard science," Milford remarks.

After a long winter during which his wife wondered when he would "get out of the hole and do some work around the house," the Professor was ready to "lay on the heavy-duty aesthetic." His heart research can help anyone, but mostly he works on musicians, "so they hear how they sound naturally, let them compare that with what they're playing."

Milford's buddy, reedman Joe Rigby, has arrived at the basement. Also present is Tony Larokko, saxophonist and computer whiz, and downtown guitarist Bruce Eisenbeil. The group is working up a composition based on the collective rhythms of their hearts.

"LET'S TUNE YOU GUYS UP," THE PROFESSOR says, bidding Joe Rigby to open up his shirt and lie down on a gurney–massage table. As Rigby—a distinguished, generous cat who's played with Ted Curson, bluesman Johnny Copeland, and currently teaches music at I.S. 204 in Long Island City—stretches out, Graves festoons him with EKG leads.

"Thank Lord Guggenheim! You're grooving now, Joe, somewhere in B flat," Milford pronounces, tuning fork in hand, pressing an electronic stethoscope to Rigby's chest. Eisenbeil, Larokko, and Graves himself go through the process. A moment later, the musicians are sitting on fold-out chairs, watching color-coded readouts of their respective EKGs projected onto a five-foot-high screen. Graves mixes the four heart rhythms into a single thumping meter.

"Beats the hell out of the Sci-Fi Channel," Rigby says.

After an exhortatory monologue on how he plans to augment the "prima materia" of the heartbeat with the "ancient mathematics" of the Golden Ratio—a printout of a magic number worked out to sixteen decimal places appears on the wall—and an aside concerning the "head deficiencies" of former New York Knick Glen Rice, Milford begins to play. Working with a snare drum and a couple of cymbals, he mimics the ensemble's heartbeat rhythm.

"We start here, then go *out*," he says.

The group improvises off the beat. The sound, a rising swirl about which no neighbor has ever complained, is fantastic. So-called "free jazz" doesn't usually translate on disc, but down here, in Milford Graves's "little hole," surrounded by the acupuncture ears, jars of tinctures and remedies, and blinking computer terminals—the effect is soul-shaking, a pulsing musical Rorshach. Milford,

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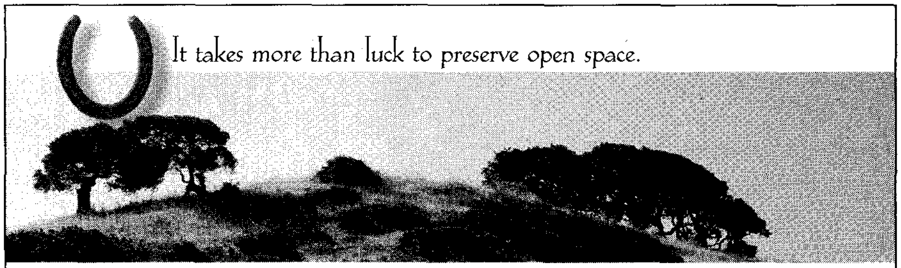

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well-timed Raconteur of the Spirit keeps the heartbeat stoking.

Watching Milford, one is reminded of what Whitney Balliett said about him 35 years ago: "He never sounded a regular beat . . . repeatedly developing a welter of booms and rifle shots and clicks and tinklings. . . . His playing needs no one to accompany and no accompaniment; he is a one-man drum corps."

This assessment has proved prophetic. Mostly, Graves plays by himself; his recent recordings, for John Zorn's Tzadik label, have been solo-drumming sessions. This apartness has always been the rap on Milford Graves: that, for all his "synthesis," he really is too much of a lone wolf—in the collaborative ethic of jazz, he doesn't play well with others.

"Milford is a great drummer," says one player, "but there's a lot of him, personally, musically. It makes it hard."

"I hear people say that," Graves replies. "That I go too much for myself. But I don't believe it. This music is about experimenting, moving on. I equip myself with information, seek new things. I ask myself, do I really want to stay where everyone else is comfortable? Do I want to hold myself back like that?

"I used to wonder, was I this oddball, here in this basement, fooling myself?" Graves says. "Or was I actually something special? That's not easy, because you want to stay humble. Where I've come to is: If I get an idea, I don't question myself too much. I just go ahead and do it."

THE MUSIC POURED ON, TWENTY MINUTES without stop. Afterward, the Professor critiques the effort, reprising sections in his eerily beautiful Leon Thomas–Jimmie Rodgers griot yodel. "It was like a hurricane, harsh and rolling—good," he said. "But we need a lifeline. A melody coming through. The hope of rescue, someone on the cell phone saying, *Don't worry, we're coming to help you.*"

A few minutes later, after he burned CDs of the heartbeats for Joe Rigby and the rest, Milford and I went outside to his garden. It is the first time I'd seen the Professor out of his basement, in natural light. Queens is more fertile than most people figure, Graves said, bending to inspect the verbena and sage.

"Sometimes you have to eat like an animal," the Professor said, on his hands and knees. "I tell my students: The energy comes through the roots, the stem. You cut it, you're truncating power. Sometimes, you have to get down on the ground, open your mouth, and start chomping, hard." ■

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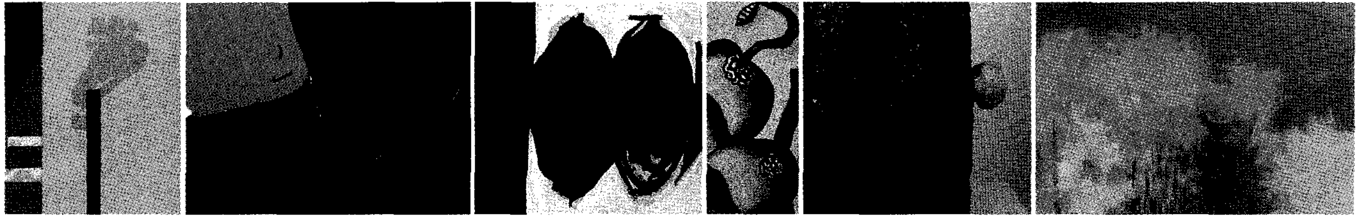

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Amy Sohn NAKED CITY

The Convert

She'd spent her life being drawn to inappropriate men. It took a tragedy to make her realize that dating a nice guy could be, well, nice.

“I NEVER WOULD HAVE GIVEN THIS GUY A second chance before September 11,” my friend Nina is telling me. “There wouldn't have been enough drama. Now I just want someone who's going to be good to me.”

Nina (names have been changed) is a well-known actress in her early thirties. We're sitting in a booth at the Odeon, just a few blocks north of ground zero. Although the place is packed, it doesn't feel like a regular Saturday night. For one thing, every time the door opens we catch a whiff of the acrid, burning air outside.

Nina, though, is oblivious, and obliviously happy: She's talking about her new boyfriend, David, 40, whom she started dating a few weeks after the World Trade Center attacks. “That is the backdrop of our love story,” she says. “It was his birthday the other night, and his favorite present was this ugly little pillbox that I found. It's ceramic and shaped like a military tank and painted in camouflage. It has a little heart on it—you push the heart and it opens up. It sums up our entire relationship.”

“Did you give him a card that said it was for Cipro?” I ask sarcastically.

“That's what I told him!” she squeals. “I told him it was for Cipro!” She's not kidding. Or she is, in the way that everyone is both kidding and not kidding when they talk about such things.

“My nickname is Anthrax,” she goes on. “He calls me Anthrax. I was starting to call him Little P, for smallpox, but he didn't like that, so now I'm calling him Big P, which he likes *much* better.”

“I wonder why,” I say.

Before Nina met David, her love life was a parade of screw-ups, a parade I have marched in many a time. It's a wearying jaunt. “Every possible way that a relationship could be bad, I've been through,” she says. “One guy had been arrested twelve times—I used to come here with him. If a beautiful woman was sitting near us, he'd ignore me and talk to her.” She glances nervously around the room.

“I've gone out with everyone from alcoholics to depressives to men with horrible jealousy and control issues to just your plain, garden-variety narcissist,” she continues. “A lot of these people were actors.”

“Actors,” I say. “No kidding.”

Nina says she was drawn to these guys because they all had positive qualities that blinded her—they were charismatic, affectionate, and funny. “I had a great talent for picking really wonderful, horrible people,” she says ruefully.

One boyfriend, an actor-writer, showed early warning signs. “We were riding the subway together when he told me he had woken up every day for twenty years wanting to kill himself,” she remembers. “This was on our second date.”

“Jesus!” I shout. “He couldn't have maybe waited until the fourth or fifth to admit the suicidal feelings?”

She shakes her head. “I thought he had never been happy because he had never known me before.” Instead of dumping him, she let him move in: They stayed together for two years.

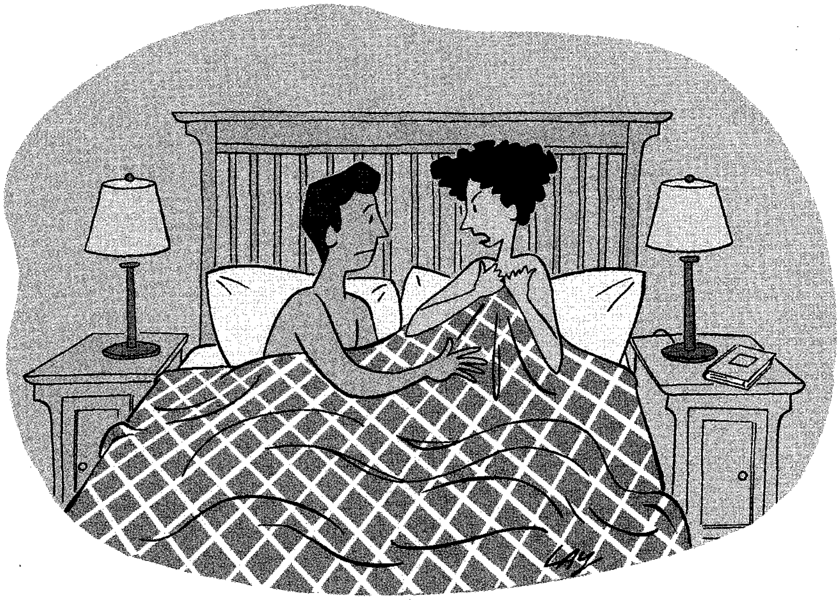
Her next boyfriend was a television comedian. She describes that affair as “not so much a relationship as a kidnapping.” When they went to parties, he insisted on holding her hand the entire time but would nevertheless accuse her of flirting with every man at the party. “I would walk around going, ‘What did I do now?’ ” she remembers. “And I wasn't allowed to have an opinion that was different from his.”

“So why did you stay?”

“I was scared that I was going to wind up alone. But that relationship cured me of *that* fear.”

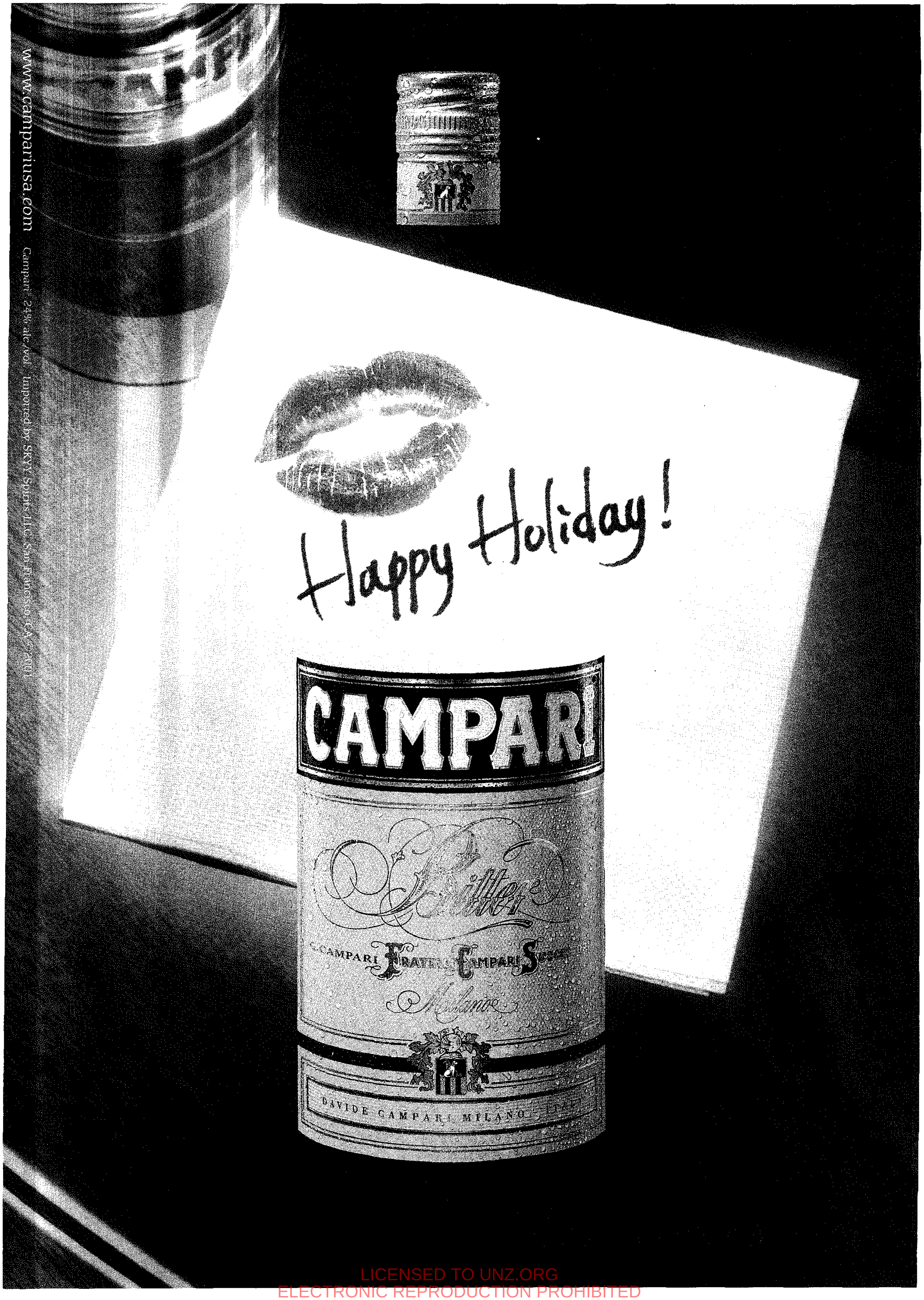
Nina was out of the country when the planes hit and remembers feeling that it was a terrible time to be single. Soon after she got back home, a friend set her up with David. She knew he was differ-

Sex Appeals By Carol Lay



“Location, location, location!”

Illustration by Carol Lay.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FOR THE HOLIDAYS

by Gary Regan

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"Life isn't always what one likes, is it?" So spake street-smart American newspaperman Joe Bradley, played by Gregory Peck, in the wonderful 1953 flick, *Roman Holiday*. And there's more than a morsel of truth in his words: My work life is one thing I dislike at this time of year.

I'm no bah-humbug kind of person. Anyone who knows me will tell you that I party with the best. But you should see the kind of assignments I get during the holiday season: "Let's do a piece on Egg Nogs." "Could you write an article on Mulled Wine?" "Is it possible for you to get a Wassail column to us in, say, three hours?" They bring to mind another scene from *Roman Holiday* in which Oscar-winner Audrey Hepburn, playing a European princess bored with her royal lifestyle, complains, "Everything we do is so wholesome!" This year let's make sure that life is what we like. We'll have our very own Roman Holiday, and celebrate *alla Italiano*, at least when it comes to drinks.

Over the next couple of months you'll no doubt be throwing a party, or at the very least attending one or several, and there's one particularly annoying aspect of any party, be it dinner or merely a couple of hours filled with cocktails and perhaps a little *antipasti*. Cast your mind back to the last party you threw. Remember how labor-intensive it is to keep everyone supplied with drinks? Relax. You can make life what you like.

Get yourself to a good housewares store and buy a large infusion jar—you know, the kind with a small spigot close to the base. Now fill it with sliced fruit, fruit juice, vodka, and *Campari*®—you'll find a sample recipe above. You can prepare this sophisticated holiday cheer ahead of time so that when your guests arrive you can simply point to the table, which, of course, you will have filled with your new infusion jar surrounded by glasses and ice, and tell them to help themselves. The party will go quite swimmingly, and for once in your life, you'll be enjoying it too.

To ring in the New Year Italian style, you're going to need some *Asti Cinzano*®, a sweet Italian sparkling wine, and then you'll need some Campari to balance out the sweetness and create a sublime *Champari Cocktail*. There now, wasn't that easy? And you don't have to wait until the ball drops in Times Square to try it. Life can be what you like.

Happy Holidays!

Gary Regan is a cocktail and spirits maven who hosts *www.ardentspirits.com*, and writes for various magazine including *The Wine Enthusiast*, *Nation's Restaurant News*, *Bartender Magazine*, *The Malt Advocate*, and *Wine & Spirits*. With his wife, Mardee Haidin Regan, he co-authored *The Book of Bourbon*, *The Martini Companion*, and *New Classic Cocktails*.

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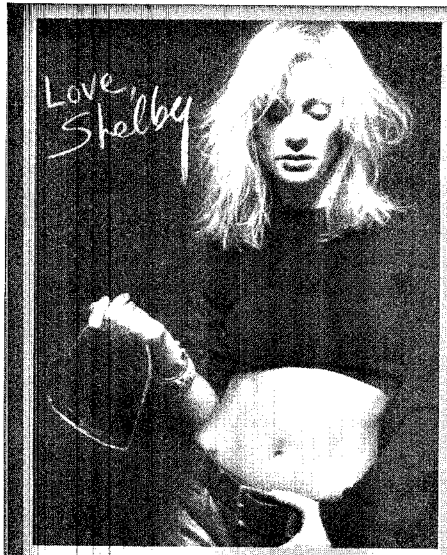
Editorial Photographs: Joey Tong



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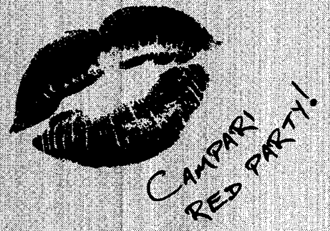
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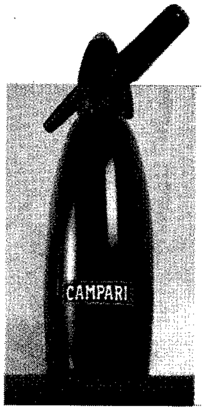

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nt from the other guys before she ven met him—he worked in marketng, which, in entertainment-industry ngo, made him a "civilian."

She wasn't feeling well the night of he date, so she went thinking she ould stay for maybe five minutes. hey wound up closing the restaurant. ut as hard as they clicked, she felt erself resisting his appeal: "He didn't ave enough of the insane qualities the ther men had, so I didn't recognize hat he could be a boyfriend."

After a few more dates, she sent him n e-mail saying she didn't want to ontinue seeing him. He called her up nd talked her out of it. "It wasn't in a anipulative way," she says. "It was alm and peaceful. He said, 'You know, e have such a nice time together, and ith everything that's going on in the orld, why would you not continue to ave a really nice time? We can go lowly, or go nowhere, but don't push e out of your life.' It was lovely and espectful of me. No one's ever treated e that way."

"It didn't sound like groveling?" I sk, wondering whether terrorism had ecome the latest relationship bargaining chip.

"Not in the slightest. He was saying, Chill out. Don't be ridiculous.' So I said, Okay. What are you doing tomorrow?' " They've been together ever since.

All they've done physically so far is kiss. When I ask whether that might mean that she's not attracted to him, she says, "I really *like* kissing him. And I'm excited to sleep with him."

Because they met so soon after the attacks, they spend a lot of time talking about their fears. When he recently had to go to Los Angeles on business, he told her that if there were hijackers on his plane, she would be the person he called on his cell phone.

"He's just a nice guy," she says, moony-eyed, "a nice and normal guy who has never been jailed. He's funny, smart, and crazy about me. And I like it."

Despite all these qualities, Nina is convinced she would not have given him a chance if they had met before the attacks: "After September 11, I got more serious about the fact that this is my life. It's really scary in New York now. You don't know what's going to happen. This is it. I don't want to waste any more time on bullshit. The bullshit looks like bullshit now."

"Do you ever worry the relationship might end if someday the world starts to settle down?" I ask.

"No," she says, with a laugh. "Now, that would be *really* neurotic." ■

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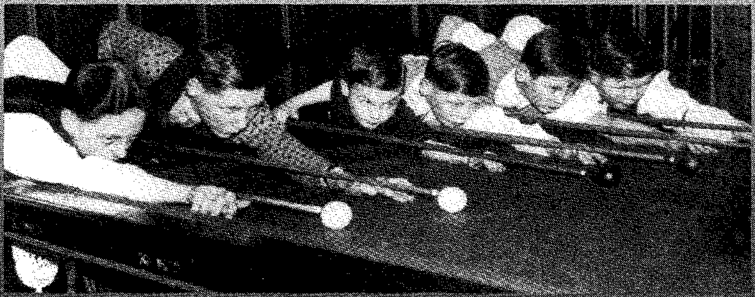

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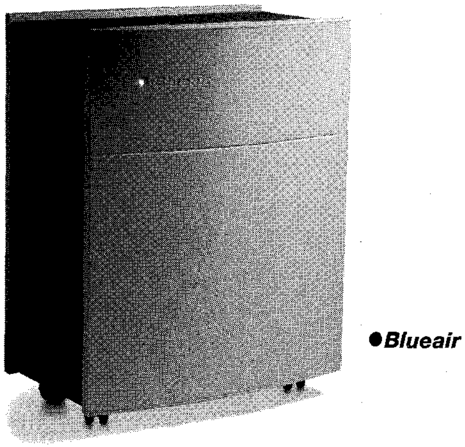

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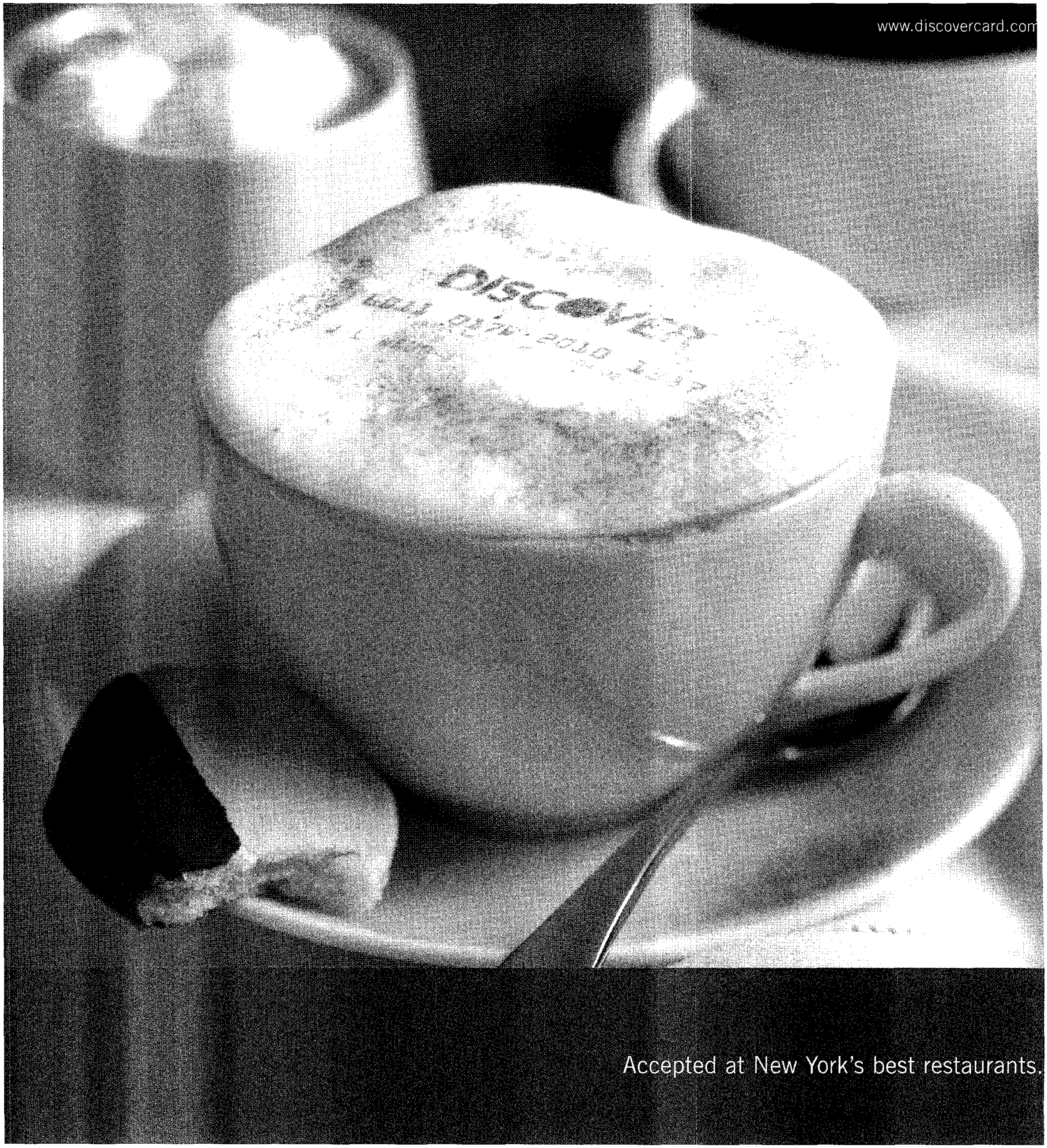

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H✳LIDAY ENTERTAINING

WE GATHER TOGETHER

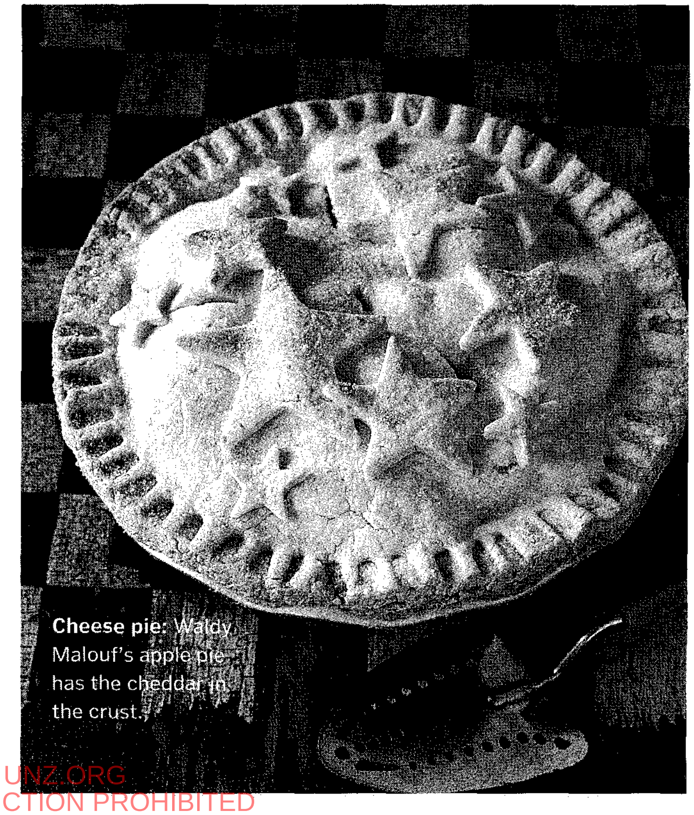
This holiday season, our blessings seem to count more than ever as loved ones return home to give thanks, celebrate, and, of course, share a meal. Some days, we just want soul-satisfying basics; other days, we're ready to party. And on one day, nothing will do but turkey—unless it's squab . . .

Take a poll on what New Yorkers are hungry for right now, and you'll find an unprecedented consensus: comfort. We want food that nourishes the spirit and the stomach. Holiday menus are to be savored, not deciphered, so hold the sea-urchin foam and the beef-cheek gelée. Still, feel-good food needn't be dumbed down or boringly ordinary. Some of the city's most sophisticated chefs gave us their favorite comfort-food recipes, and after we sampled—okay, devoured—them, they became our favorites, too. • The common denominator among these dishes is a slow-cooked, one-pot heartiness: "It's roll-up-your-sleeves kind of food," says Tribeca Grill's Don Pintabona. David Page's crispy, skillet-baked macaroni and cheese is a tribute to his dad, who made it every other Thursday night. Waldy Malouf's dad was big on cheese, too—he'd sprinkle extra on Mrs. Malouf's cheddar-crusted apple pie. And Claudia Fleming's brownies may be the ultimate chocolate fix—although they're not on her menu at Gramercy Tavern. "I think," she says, "a lot of cooks crave things they don't have in the restaurant." So do we.

BY GILLIAN DUFFY

TEXT BY ROBIN RAISFELD

PHOTOGRAPHED BY ANNA WILLIAMS



Cheese pie: Waldy Malouf's apple pie has the cheddar in the crust.

THE RECIPES

All recipes serve 6 to 8.

Meat Loaf With Mushroom Sauce

TOM VALENTI
OUEST

- 1 tablespoon olive oil
- 1 medium Spanish onion, finely chopped
- 3 cloves garlic, minced
- 2 eggs, beaten
- ½ teaspoon chopped thyme leaves
- 3 tablespoons plus 1 teaspoon Dijon mustard
- 2 tablespoons Worcestershire sauce
- ½ teaspoon Tabasco sauce
- 1 cup milk
- 2 pounds ground meat (equal parts beef, pork, and veal preferred)
- ⅔ cup crushed saltines
- ¼ cup minced flat-leaf parsley
- 1 tablespoon coarse salt
- 1 teaspoon freshly ground black pepper
- 6 ounces thinly sliced bacon (optional)

Preheat the oven to 350 degrees.

Pour the oil into a sauté pan and set over medium-high heat. Add the onion and garlic and sauté until translucent, about 5 minutes. Remove from heat and allow to cool.

In a mixing bowl, stir together the eggs, thyme, Dijon mustard, Worcestershire sauce, Tabasco sauce, and milk.

Place the ground meat into another bowl and pour the egg mixture over the meat. Add the saltines, parsley, onion, and garlic to the bowl. Season with salt and pepper.

Roll up your sleeves, and knead the meat together with the other ingredients until well blended (if you like, cook a small portion of the mixture in a pan, taste, and adjust seasoning).

Transfer to a cookie sheet and form into a loaf. If using the bacon, wrap the slices lengthwise over the top and tuck them under the loaf, to completely cover the meat.

Bake for 1 hour or until an instant-read thermometer inserted into the center of the loaf reads 160 degrees. Remove from the oven and set aside to rest for 5 minutes. Slice and serve with mushroom sauce (recipe below) and mashed potatoes.

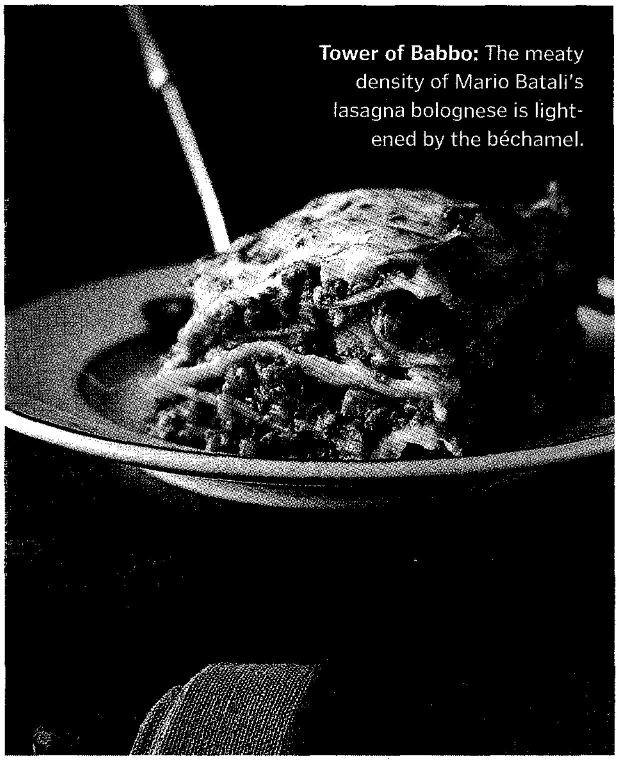
Mushroom Sauce

- 3 tablespoons butter
- 2 cloves garlic, minced
- 2 portobello mushrooms, cut into ⅜-inch cubes
- 1 16-ounce can low-sodium beef broth
- 1 ounce dried porcini mushrooms, ground to dust in a coffee grinder
- 1 tablespoon Wondra flour

Heat 2 tablespoons butter in a sauté pan, add the garlic and portobello, and sauté until soft.

Bring the broth to a boil in a saucepan, and reduce by a quarter. Remove from the heat and add the ground porcini.

Mix the flour and 4 tablespoons water in a bowl, stirring until combined. Add the sautéed mushrooms and flour to the porcini broth, set the saucepan over low heat, and stir until the broth thickens. Stir in the remaining butter just before serving.



Tower of Babbo: The meaty density of Mario Batali's lasagna bolognese is lightened by the béchamel.

Lasagna Bolognese

MARIO BATALI
ESCA, LUPA, AND BABBO

Ragù:

- ¼ cup extra-virgin olive oil
- 2 medium onions, finely chopped
- 1 carrot, finely chopped
- 4 stalks celery, finely chopped
- 5 cloves garlic, sliced
- 1 pound veal, ground
- 1 pound pork, ground
- 4 ounces pancetta, ground
- 1 8-ounce can tomato paste
- 1 cup milk
- ½ cup white wine
- 1 teaspoon fresh thyme leaves
- Salt and freshly ground black pepper

Béchamel:

- 5 tablespoons unsalted butter
- ¼ cup flour
- 3 cups milk
- 2 teaspoons salt
- ½ teaspoon freshly grated nutmeg

Lasagna:

- ¾ to 1 pound fresh pasta sheets, about 7 by 4 inches, or dried lasagne noodles blanched for 6 minutes and refreshed
- 1 cup freshly grated Parmigiano-Reggiano
- Oil for brushing

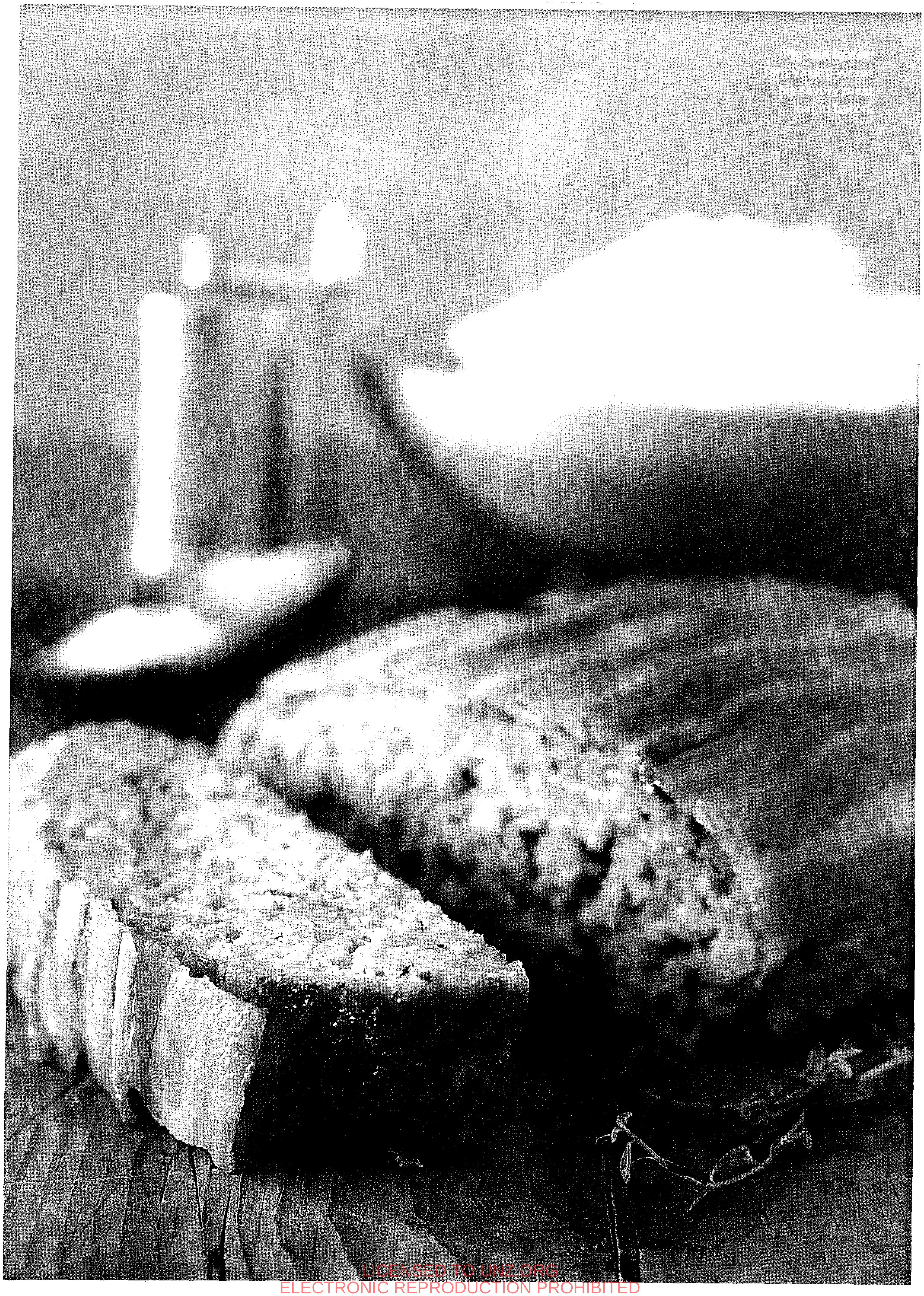
Ragù: In a large heavy-bottom saucepan, heat olive oil. Add onion, carrot, celery, and garlic, and sweat over medium heat for about 5 minutes, until vegetables are translucent. Add veal, pork, and pancetta to the vegetables, and brown over high heat, stirring to keep the meat from sticking together. Add the tomato paste, milk, wine, thyme, and 1 cup water, and simmer over medium-low heat for 1 to 1½ hours (if the ragù becomes too thick, add a little more water). Season to taste with salt and pepper, and remove from heat.

Béchamel: Melt the butter in a medium saucepan, add the flour, and whisk until smooth. Cook over medium heat, stirring regularly, until the mixture turns golden brown, about 6 to 7 minutes.

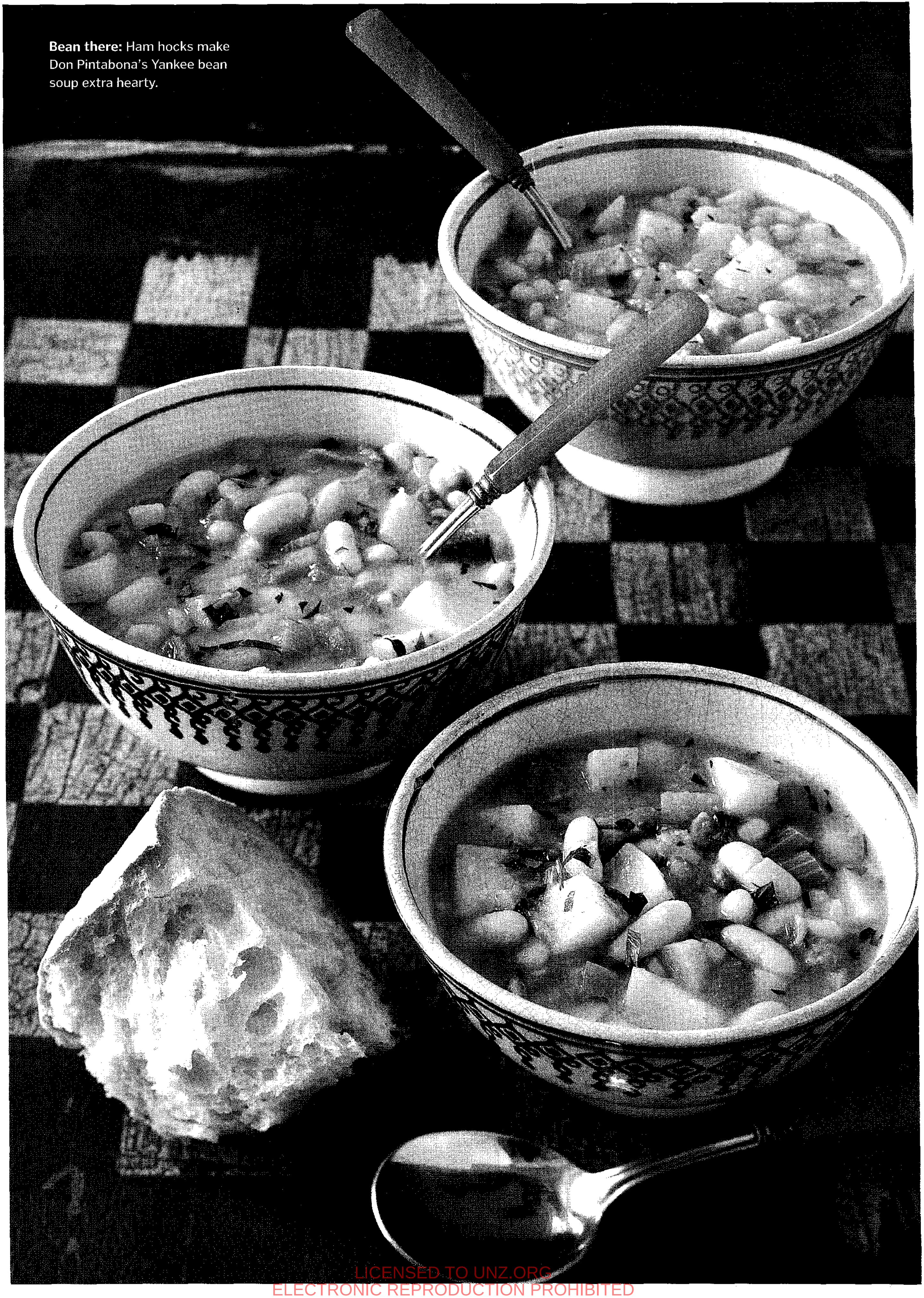
Meanwhile, heat the milk in a separate pan until it is just about to boil. Add the milk to the butter mixture, 1 cup at a time, whisking continuously until the sauce is very smooth. Bring to a boil and cook for 30 seconds longer. Remove from the heat and season with salt and nutmeg.

Assembly: Preheat the oven to 375 degrees. Brush a 9-by-13-inch glass baking dish with melted butter or oil, and layer in the following order from the bottom: ragù, pasta, béchamel, and grated cheese (saving about 1 cup béchamel for last topping), making 3 to 4 layers of pasta, finishing with ragù, béchamel, and ¼ cup of the Parmigiano-Reggiano sprinkled over the top. Bake in the oven for 45 minutes, until the top is golden brown and the casserole is bubbling. Remove from the oven, allow to cool for 20 minutes, slice, and serve.

FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY PHILIPPA BRATHWAITE. PREVIOUS PAGE: PIE SERVER FROM PAULA RUBENSTEIN; CHECKERBOARD FROM JUDITH AND JAMES MILNE, INC. THIS PAGE: PLATE FROM WILLIAMS-SONOMA; SPATULA FROM PAULA RUBENSTEIN; NAPKINS FROM AD HOC; TABLE FROM JUDITH AND JAMES MILNE, INC. FOLLOWING PAGES: BOWLS FROM JUDITH AND JAMES MILNE, INC.; SPOONS BY PAULA RUBENSTEIN; PLATTER FROM BRIDGE KITCHENWARE; STRIPED CLOTH FROM LAURA FISHER. PAGES 52–53: NAPKIN FROM TAKASHIMAYA; STRIPED CLOTH FROM LAURA FISHER; TABLE FROM JUDITH AND JAMES MILNE, INC.; NAPKIN FROM AD HOC; SPOON FROM PAULA RUBENSTEIN.



Pigskin loafer— Tom Valenti wraps his savory meat loaf in bacon.



Bean there: Ham hocks make Don Pintabona's Yankee bean soup extra hearty.

Roasted Chicken

SCOTT BRYAN
VERITAS

- 1 to 1½ pounds fingerling potatoes, washed and halved
- 2 large carrots, peeled and cut into 1-inch pieces
- 2 large parsnips, peeled and cut into 1-inch pieces
- 10 shallots, peeled and halved
- 15 cremini mushrooms, halved
- 5 garlic cloves, peeled
- 3 tablespoons extra-virgin olive oil
- Salt and freshly ground black pepper
- 1 lemon
- 2 3½-pound organic chickens
- 4 tablespoons butter, at room temperature
- 4 sprigs each of tarragon, rosemary, and thyme
- 1 cup dry white wine
- Fleur de sel

Preheat the oven to 425 degrees. Toss the potatoes, carrots, parsnips, shallots, mushrooms, and garlic with the oil and a generous pinch of salt and pepper in a large roasting pan. Cut the lemon in half, and rub the chickens with the lemon flesh and then the butter, and season the birds generously with salt and pepper. Place half a lemon and 2 sprigs of tarragon, rosemary, and thyme in the cavity of each chicken.

Arrange the chickens on top of the vegetables, and roast in the lower half of the oven for 45 minutes to 1 hour or until chickens are cooked and the skin is crisp, basting the chickens every 20 minutes. If the birds are not crisp, increase the oven temperature to 475 degrees for the last 10 to 15 minutes of cooking.

Remove from the oven, cover the chickens loosely with aluminum foil, and allow the chickens and vegetables to rest in the pan for 20 minutes.

Remove chicken and vegetables to a platter, pour the fat off the pan, deglaze with the wine, and season to taste with salt and pepper. Sprinkle the carved chicken and vegetables with fleur de sel, and serve with pan juices.

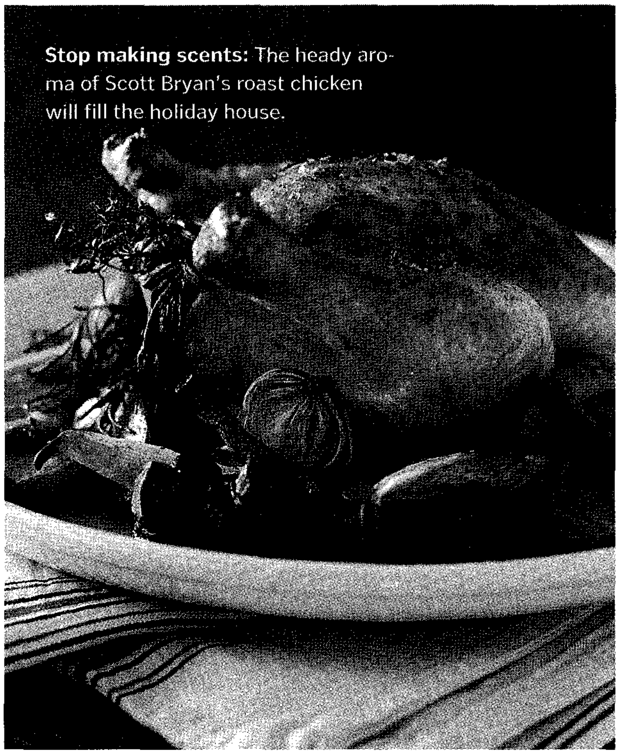
Yankee Bean Soup

DON PINTABONA
TRIBECA GRILL

- 1 pound navy beans or white beans, soaked overnight
- 3 ham hocks
- 1 gallon (16 cups) chicken broth
- 1 bay leaf
- 2 tablespoons olive oil
- 3 stalks celery, cut into small dice
- 2 large carrots, cut in small dice
- 1 large onion cut into ¼-inch dice
- 1 medium onion, left whole
- 2 cloves garlic, minced
- 8 cloves
- 3 medium Idaho potatoes, peeled and cut into ½-inch dice
- Salt and freshly ground black pepper
- Hot sauce, to taste (optional)
- ¼ cup chopped parsley
- 1 tablespoon fresh thyme

Drain the soaked beans and discard the water. Place the beans, ham hocks, chicken broth, and bay leaf in a soup pot; do not add salt at this stage. Bring to a boil and simmer for about 1 hour, depending on how long the beans were soaked.

Heat the oil in a separate saucepan, add the celery, carrots, and diced onion, and sauté over medium heat, until softened, about 2 minutes. Add the garlic and sauté until fragrant.



Stop making scents: The heady aroma of Scott Bryan's roast chicken will fill the holiday house.

Stud the whole onion with the cloves. Stir the sautéed vegetables into the beans, add the whole onion and diced potatoes, and return to a boil. Reduce the heat, and simmer until the beans and potatoes are tender, about 30 minutes. Remove the whole onion, bay leaf, and ham hocks. Remove the meat from the ham hocks, and dice, discarding the fat and bones.

Purée half of the soup in a blender, and return the purée to the remaining soup in the pot, along with the diced ham. Reheat the soup, and season to taste with salt and pepper and hot sauce if desired. Finally finish the soup with the addition of the parsley and thyme.

Note: When soup is finished, you may add to it 1 to 2 cups of cooked, chopped escarole, Swiss chard, or broccoli rabe for garnish if desired.

Perfect Pot Roast

CHARLIE PALMER
AUREOLE, ALVA, ASTRA, AND METRAZUR

- 2 tablespoons canola oil
- 1 6-pound beef rump roast
- Coarse salt and freshly ground pepper
- 1 cup beef broth
- 1 cup dry red wine
- 2 large carrots, peeled and coarsely chopped
- 1 large onion, coarsely chopped
- 2 tablespoons tomato paste
- 2 sprigs fresh marjoram
- 2 sprigs fresh thyme
- 2 bay leaves
- Pinch of ground cinnamon
- 18 to 24 pearl onions, peeled
- 18 baby carrots, peeled and trimmed
- 18 tiny new potatoes, scrubbed
- 12 baby turnips, scrubbed and trimmed
- 1 cup frozen petit peas, thawed and drained
- 1 tablespoon cornstarch dissolved in 1 tablespoon cold water, or 1 tablespoon unsalted butter, softened and kneaded into 1 tablespoon all-purpose flour (optional)

Heat the oil in a Dutch oven over medium heat. Season the meat generously with salt and pepper and sear, turning frequently, until all sides are lightly browned. Remove the meat from the pot. Drain off all the fat and carefully wipe the pot clean with paper towels. Return the meat to the pot, add the broth, wine, 1 cup water, chopped carrots and onion, tomato paste, marjoram, thyme, bay leaves, cinnamon, and salt and pepper to taste.

Bring to a boil and immediately reduce the heat, cover, and cook at a low simmer for about 2½ to 3 hours or until the meat is almost tender. Alternatively, the pot roast can be cooked in a 350-degree oven for about 3 hours.

Remove the meat from the cooking liquid and set it aside. Skim off the excess fat from the cooking liquid and strain the liquid through a fine sieve, pressing against the solids to extract as much of the liquid as possible. Discard the solids.

Return the meat and the strained liquid to the Dutch oven. Add the pearl onions, baby carrots, potatoes, and turnips, place over medium heat, and bring to a boil. Lower the heat, and simmer for 15 minutes. Add the peas, and cook for an additional 5 minutes or until the vegetables are tender.

Remove the meat and vegetables from the cooking liquid, and place them on a serving platter. Tent lightly with aluminum foil to keep warm. If the cooking liquid is not thick like a gravy, return it to medium heat and whisk in the optional cornstarch mixture or the butter-flour mixture, a small amount at a time.

Slice the meat into ¼-inch-thick pieces and arrange it down the center of the serving platter. Place the vegetables around the edge of the platter, and spoon some gravy over the top. Serve with the remaining gravy.

Dad's Macaroni and Cheese

DAVID PAGE
HOME

- 4 tablespoons unsalted butter, plus extra for the skillet
- 1 large yellow onion, cut in ⅛-inch dice
- 1 tablespoon minced garlic
- 3 tablespoons all-purpose flour
- 4 cups whole milk
- 1 teaspoon paprika
- ½ teaspoon ground nutmeg
- 2 teaspoons kosher salt
- 1 teaspoon freshly ground black pepper
- ¾ cup grated extra-sharp Cheddar cheese
- ¾ cup grated Wisconsin Asiago cheese
- ¾ cup grated dry Jack cheese (Parmesan can be substituted)
- 1 pound elbow macaroni, cooked and drained
- 2 plum tomatoes, sliced
- ½ cup fresh breadcrumbs
- 1 tablespoon chopped parsley
- 1 tablespoon chopped thyme
- 1 tablespoon chopped chives

Preheat the oven to 400 degrees.

Melt the butter in a large pot over medium heat. Add the onions and garlic, and cook until they are softened, about 2 minutes. Whisk in the flour and cook, stirring constantly, until the mixture turns light brown, about 3 minutes. Gradually whisk in the milk. Add the paprika, nutmeg, salt, and pepper. Reduce the heat to low and cook, stirring, until the sauce is thickened, about 5 minutes. Add the cheeses, and stir until they are melted. Add the macaroni, and stir until the noodles are thoroughly coated. Remove from the heat. (Do not allow the macaroni to sit at this stage as it will dry out.)

Butter two 6-inch cast-iron skillets or one 12-inch skillet. Transfer the macaroni mixture into the skillets. Top with the sliced tomatoes. Sprinkle bread crumbs on top.

Bake until the cheese is bubbling and golden brown, about 30 minutes. Garnish with the chopped herbs.

Apple Pie With a Cheddar Crust

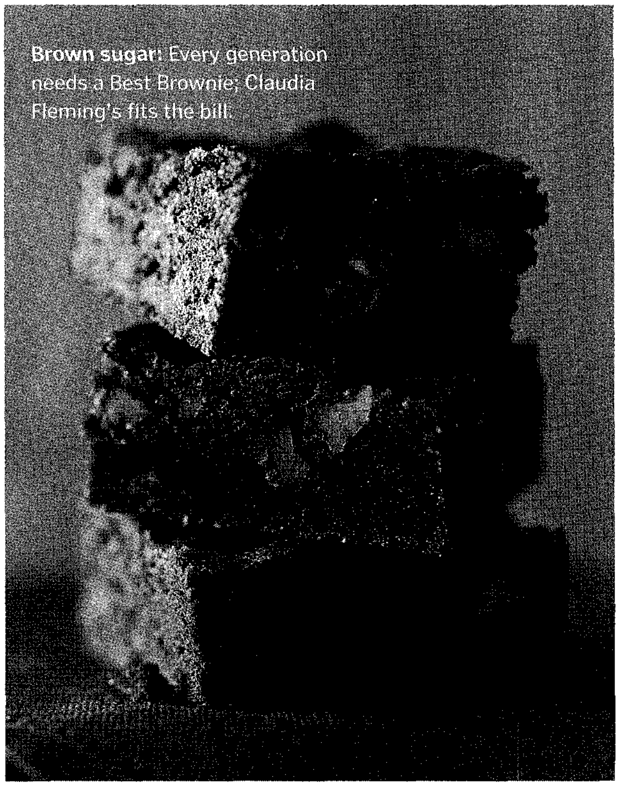
WALDY MALOUF
BEACON

Pie crust:

- 1¾ cups all-purpose flour, sifted
- ¼ teaspoon coarse salt
- 1 cup grated good-quality sharp cheddar cheese (about ¼ pound)
- ¾ cup (1½ sticks) cold unsalted butter, cut in 8 pieces
- 1 large egg

Filling:

- 5 or 6 large tart apples such as McIntosh or Cortland, peeled, cored, and sliced thin
- ½ bourbon vanilla bean, split lengthwise (regular vanilla bean can be substituted)
- Juice of ½ lemon
- ½ teaspoon coarse salt
- ¾ cup brown sugar
- 2 tablespoons flour



Brown sugar: Every generation needs a Best Brownie; Claudia Fleming's fits the bill.

Crust: Put the flour, salt, and cheese into the bowl of a food processor and pulse three to four times until the cheese is finely chopped and evenly distributed. Add the butter and pulse three to four times until the mixture has the consistency of corn meal. (It should not be smooth.) Transfer the mixture to a medium-size bowl. Make a well in the center of the flour mixture and break in the egg. Using a fork, stir the egg into the flour mixture. With your hands, knead the dough into a mass, then divide into two balls, one slightly larger than the other. Pat and spread the larger ball of dough into a 9-inch pie plate. Place the remaining dough between 2 pieces of wax paper, and roll to form the top crust. Refrigerate or freeze both crusts, covered, for at least 2 hours.

Preheat the oven to 375 degrees. Remove the pastry from the refrigerator ½ hour before baking.

Put the apples and vanilla bean in a bowl, squeeze the lemon over them, and sprinkle on the salt, sugar, and flour. Using your hands, mix the filling thoroughly and pile it into the pie crust. Cover the apples with the top crust. Dip your finger in water and run it along the pie plate between the two crusts, then crimp the edges and trim the crust. Slash the top crust or cut a decorative shape out of the pastry to allow the steam to escape, and bake the pie on the bottom shelf of the oven for ½ hour. Lay a piece of foil loosely over the pie, and bake for another 20 to 25 minutes or until the juices are bubbling and the fruit is tender (stick a knife through the opening in the crust to see if it is done). Serve warm, with or without extra cheese.

Chocolate Brownies

CLAUDIA FLEMING
GRAMERCY TAVERN

- 8 ounces unsalted butter, plus additional for greasing the pan
- 4 ounces high-quality unsweetened chocolate (preferably Scharffen Berger)
- 2 large eggs
- 1⅔ cups sugar
- 1 teaspoon vanilla
- 1 cup all-purpose flour
- ½ teaspoon salt
- ⅔ cup coarsely chopped pecans (or ⅓ cup pecans and ⅓ cup chocolate chips)

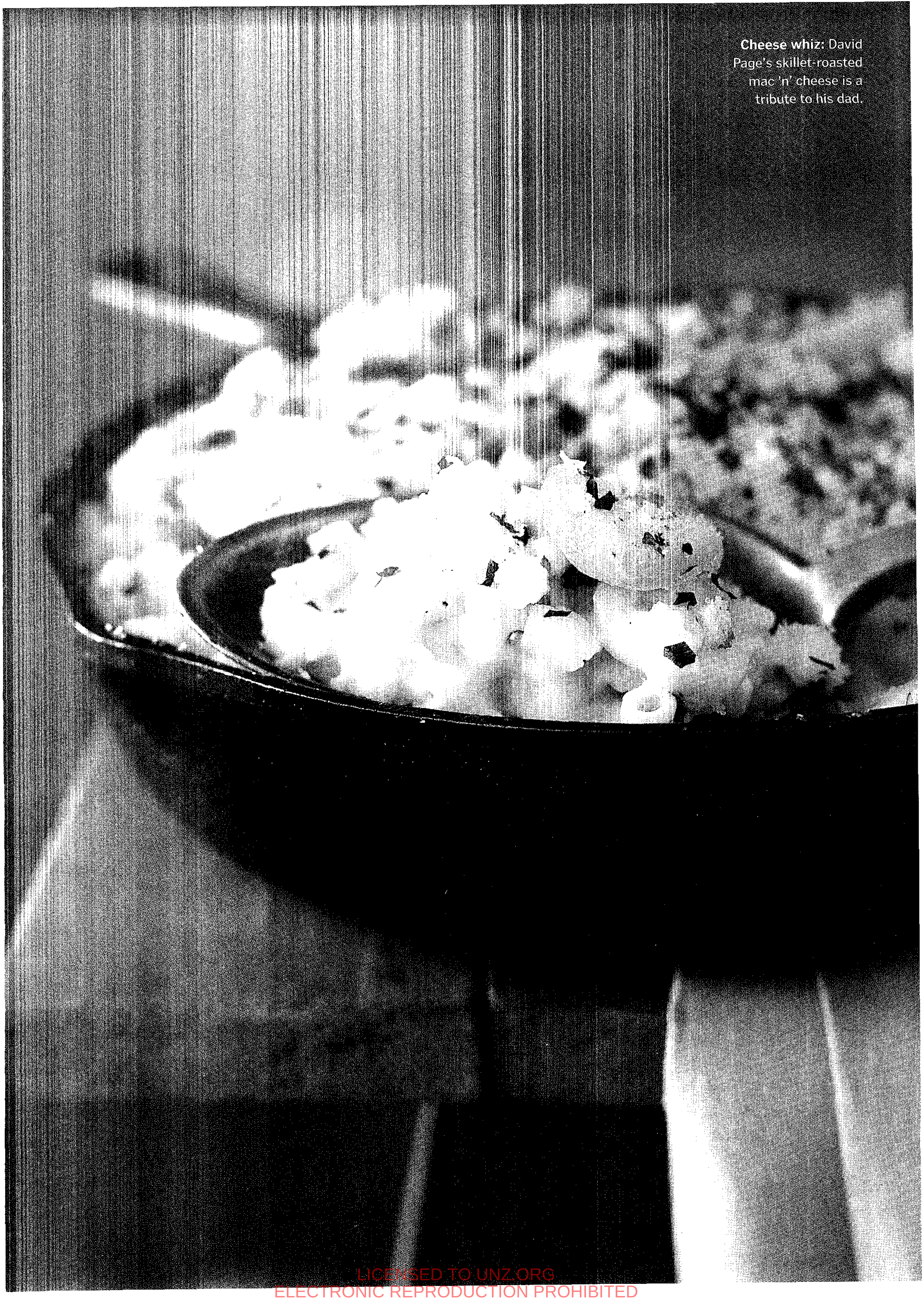
Preheat the oven to 350 degrees.

Melt the butter and chocolate in a bowl set over a saucepan of simmering water.

Beat the eggs, sugar, and vanilla together in a bowl until combined. Add the melted butter and chocolate, and whisk until incorporated. Fold in the flour and salt, and finally stir in the nuts.

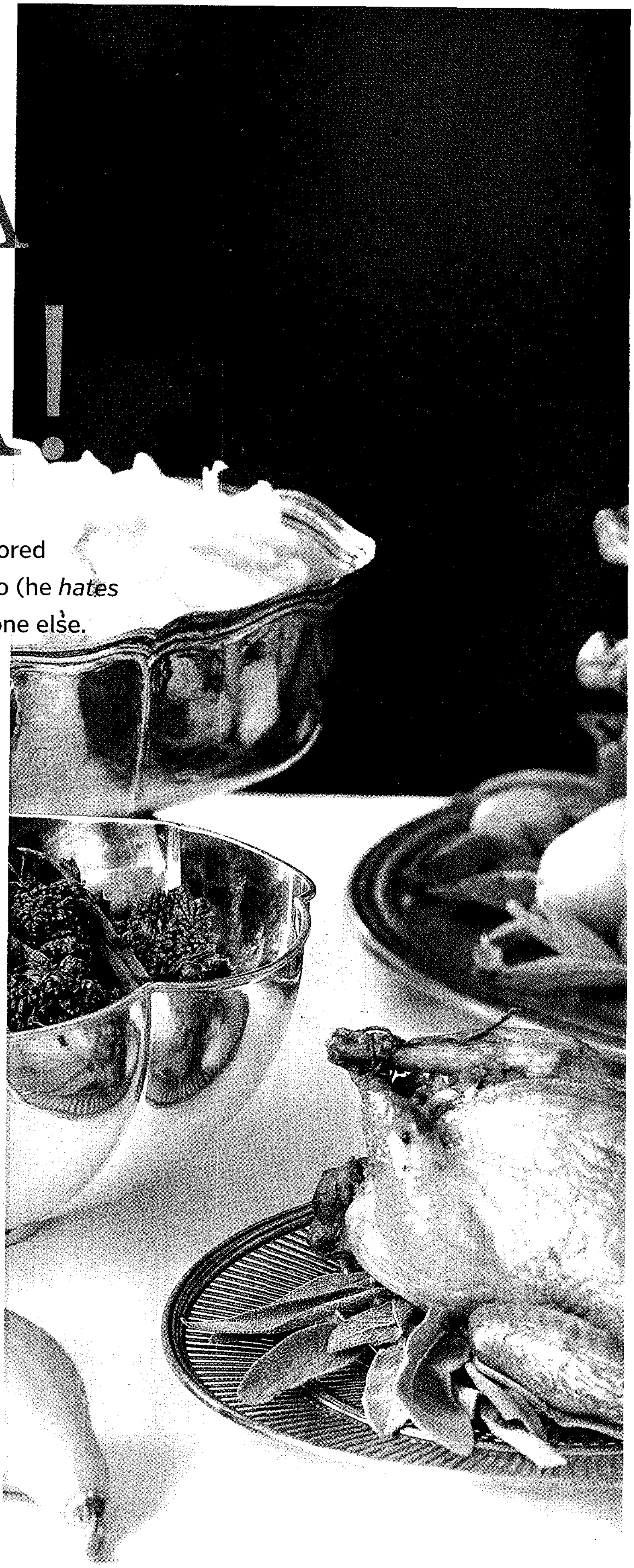
Pour into a greased 9-by-9-inch pan and bake for approximately 35 minutes or until it's just pulling away from the sides; the center should be very moist but not runny.

Allow to cool in the pan before cutting. Best served when the brownies have rested for several hours.



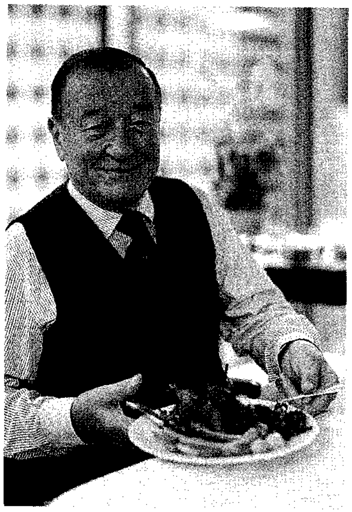
Cheese whiz: David Page's skillet-roasted mac 'n' cheese is a tribute to his dad.

MAMMA MIA!



At the center of Mother Maccioni's Tuscan-flavored Thanksgiving feast, there's squab for Sirio (he *hates* turkey) and a richly stuffed gobbler for everyone else.

What do you do when the man of the house won't eat turkey, and his sons won't settle for anything else, at least for Thanksgiving? If you're Egidiana Maccioni, wife of Sirio, mother of Mauro, Mario, and Marco, matriarch of the Le Cirque and Osteria del Circo clan—and genetically predisposed to please everyone—you conjure up your own delicious truce. • Newly arrived here in the sixties, the Maccionis put an Italian spin on Thanksgiving, a holiday as unknown in their native Tuscany as 22-pound Butterballs. "In Italy, people eat turkey," says Sirio, "but it's wild, three pounds max." He prefers squab, even on Turkey Day. Egidiana indulged him—until Mauro turned 3. "He had a fit," she recalls, "crying, *All my friends have the big bird! Where's the big bird? I want the big bird!'* " • Needless to say, he got it, and, as an extra treat, something his schoolmates could envy



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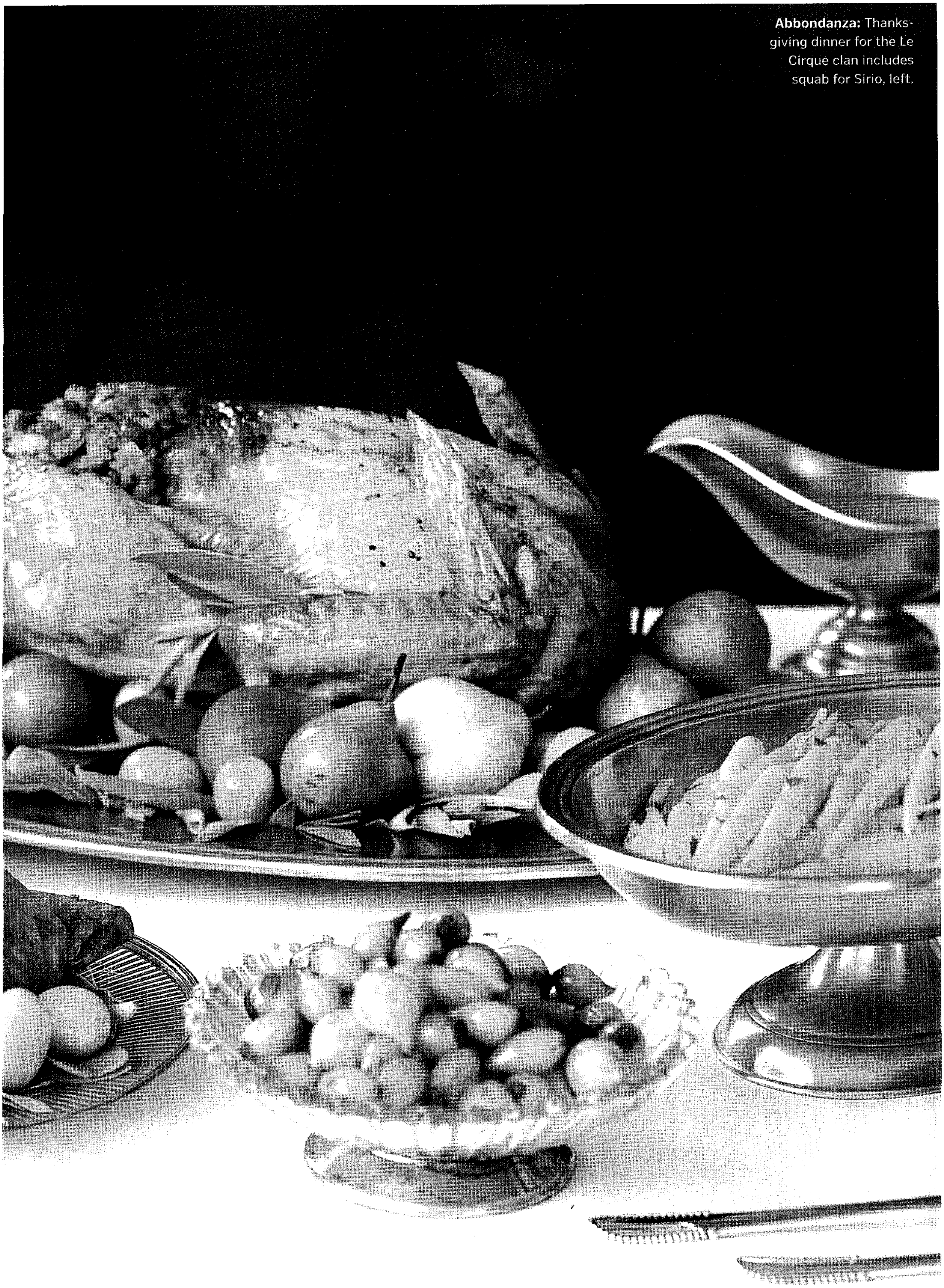


Abbondanza: Thanksgiving dinner for the Le Cirque clan includes squab for Sirio, left.

in return: Egidiana's unapologetically rich chestnut stuffing, the anti–Stove Top, dense with mortadella, sweet Italian sausage, veal, chicken liver, Parmigiano-Reggiano—even a few celebratory morsels of black truffle. In most families, carving the turkey presents one of the holiday's bigger challenges. It gets much easier, Egidiana discovered, when the butcher removes the bones (see box, opposite, for information). "You slice straight through," she says, "so you get the stuffing and meat all in one." While the Maccioni-family Thanksgiving has evolved into an Italian-American tradition, it's one that translates equally well in any language. Make it yourself, from recipes that couldn't be simpler. Or book a table at Le Cirque 2000, where Egidiana's stuffed turkey with all the trimmings will be on the menu this year for the very first time.

THE RECIPES

Chicken-Liver Crostini

2 tablespoons olive oil
¾ cup chopped onions
6 fresh sage leaves, or use dry leaves, finely chopped
1 clove garlic, finely chopped
1 cup coarsely chopped chicken livers
3 tablespoons white wine
1 teaspoon tomato paste
2 tablespoons butter
¼ cup coarsely chopped anchovy fillets
¼ cup coarsely chopped capers
Salt and freshly ground black pepper to taste
Tabasco or red pepper (optional)
1 baguette or ½ loaf Tuscan bread

Heat the oil in a sauté pan. Add the onions and sage, and sauté for 3 minutes; then add the garlic and cook for 1 minute more. Add the chicken livers and cook for 2 to 3 minutes. Pour in the wine and the tomato paste mixed with ¼ cup water, and simmer until all the liquid has evaporated. Remove from the heat. (The mixture can be prepared in advance up to this stage, but must be reheated before proceeding.) Add the butter and allow it to melt, then stir in the anchovies and capers. Season to taste with salt, pepper, and Tabasco, taking care not to oversalt. Slice the bread into small bite-size portions, and toast lightly. Spoon the warm mixture onto the bread, and serve immediately.

Semolina Soup

Broth:
1 large red onion
½ medium-size leek
2 ribs celery
2 large carrots
2 plum tomatoes, halved
2 sprigs parsley
1 large stem basil leaves
4 peppercorns
1 whole chicken, about 3 pounds, skinned
12 ounces beef shank, on the bone
1 teaspoon salt
1 cube Knorr chicken bouillon (optional)

Semolina frittata:
7 tablespoons butter
3 eggs
⅓ cup cream of instant farina
⅓ cup grated Parmigiano-Reggiano
Salt and white pepper to taste
½ teaspoon grated nutmeg

Broth: Lightly roast the onion and leek over a gas flame or under a broiler until they start to char, turning occasionally. Put all the vegetables, the herbs, and the peppercorns in a cheesecloth bag, and tie with string. Bring 3 quarts of water to a boil in a large stock pot. Add the chicken, beef, salt, and bag of vegetables to the pot, return to a boil, and simmer for 1 hour. Strain the broth, and add the bouillon cube. (The stock can be kept in the refrigerator for several days or frozen for a month. If broth is refrigerated, skim the fat from the surface before reheating.)

Frittata: Melt 6 tablespoons of the butter. Pour into a bowl, add eggs, farina, cheese, and seasonings, and whisk together well. Melt the remaining tablespoon of butter in a 10-inch nonstick pan over medium heat. Pour the frittata mixture into the pan.

Once the mixture has set, turn the frittata over. Set aside to cool on a paper towel, before cutting into ½-inch cubes or thin strips. Return the broth to a boil, add the diced frittata, and cook for 1 minute. Serve immediately.

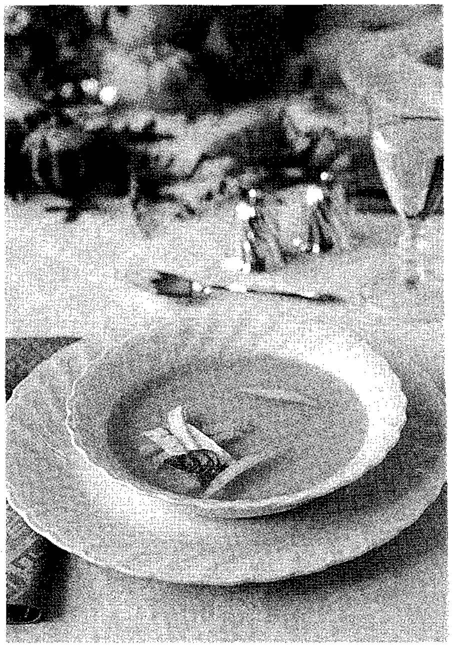
MENU FOR 8

Antipasto
Chicken-liver crostini
Salami
Prosciutto
Red onions in vinegar
Black olives
Grissini
Wine: Prosecco

First Course
Semolina soup
Wine: Gaja Chardonnay Rossj-Bass

Main Course
Boneless stuffed turkey
Stuffed squab
Small white onions sautéed in balsamic vinegar
Sautéed carrots with garlic
Sautéed broccoli rabe with garlic
Mashed potatoes drizzled with olive oil
Wine: Chianti Classico Riserva Il Poggio 1997, Castellare

Dessert
Orange tart
Mrs. Maccioni's fruitcake
Wine: Muffato, Castello della Sala, Antinori 1997



Photographs: clockwise from top, Beatriz Da Costa; Melanie Acevedo; Beatriz Da Costa; Melanie Acevedo; previous spread, Melanie Acevedo (Maccioni).

Ringmaster: Clockwise from top left, Egidiana and Marco watch Sirio carve; chicken-liver crostini; Olivia Maccioni digs in; semolina soup.

Mrs. Maccioni's Boneless Stuffed Turkey

3 ½-inch-thick slices white bread
¼ cup milk
1 cup chopped parsley
¼ cup olive oil
1½ pounds veal, cubed
1½ pounds Italian sweet sausage
2¼ cups finely chopped onion
4 large cloves garlic, chopped
14 ounces chicken livers
¼ cup white wine
14 ounces mortadella
1½ pounds cooked, peeled fresh chestnuts (frozen or canned may be substituted)
14 ounces Parmigiano-Reggiano, grated
2 ounces black truffles, cut into ¼-inch dice (optional)
3 eggs, beaten
Salt and freshly ground black pepper
½ teaspoon nutmeg
1 10-to-12-pound turkey, boned but with wings, thigh, leg bones, and skin intact
4 tablespoons butter, melted
3 tablespoons Madeira wine

Preheat the oven to 400 degrees. Break up the bread into a bowl. Add the milk, and set aside to soak. Chop the bread and parsley in a mixer until fine.

Heat the oil in a large skillet over high heat, add the veal, and sauté until it begins to brown. Remove from pan, and spread out on a sheet pan to cool. Add the sausage meat, and cook until browned, remove from the pan, and add to veal. Heat a little more oil in the skillet, add the onion and garlic, and cook until translucent; then add the chicken livers and cook until the livers are firm. Remove contents of skillet and set aside. Deglaze the pan with the wine, and reduce until almost dry. Add the reduced sauce to the chicken-liver mixture.

Place the veal and sausage meat in a food processor, and pulse until coarsely chopped; remove to a large bowl. Place the chicken liver–onion mixture in the processor, along with the mortadella and chestnuts, and process until coarsely chopped. Add to the chopped meats along with the cheese and truffles, stir in the eggs until well combined, and season to taste with salt, pepper, and nutmeg.

Using fine butcher's twine and a large trussing needle, sew up the neck openings of the birds. Set aside a little of the stuffing for the squab (recipe below), and stuff the turkey with the remainder. (Any left over can be put in a small baking dish, covered with foil, and cooked along with the turkey.) Sew up the rear of the turkey to enclose the stuffing, and tie the turkey legs together with string. Brush the skin of the bird with melted butter, and season with salt and pepper. (The bones from the turkey can be used to make a stock for the gravy.)

Place the stuffed turkey on a rack in a roasting pan, and roast for about 3 hours, until the internal temperature reaches 170 degrees. Baste with pan juices every 30 minutes. (Cover the skin with foil if it starts to brown too much.) Place the bird on a warm platter, and set aside to rest for about 15 minutes. Pour off juices from the roasting pan, and skim fat from the surface. Deglaze the pan with Madeira, and add ½ to ¾ cup of the pan juices and ¼ to ½ cup of water. Boil until slightly reduced, and season to taste with salt and pepper.

Stuffed Squab

1 squab
Softened butter
Salt and freshly ground black pepper

Clean the squab, reserving the livers and giblets. Chop the liver and giblets fine, adding them to the same stuffing used for the turkey. Stuff the squab, and tie the legs with string. Rub the bird with melted butter, and season with salt and pepper. Roast in the pan along with the turkey at 400 degrees for 1 hour, basting occasionally.

Carrots

4 pounds carrots, peeled
4 tablespoons olive oil
4 garlic cloves, crushed

NO BONES ABOUT IT

Where to buy a semi-boneless turkey (extra charges based on boning a 10-to-12-pound bird).

Oppenheimer Prime Meats
2606 Broadway, near 99th Street
(212-662-0246)
$5 charge, 48 hours' notice.

Citarella
2135 Broadway, at 75th Street
1313 Third Avenue, at 76th Street
(212-874-0383)
$5 charge, 24 hours' notice.

Lobel's Prime Meats
1096 Madison Avenue, at 82nd Street
(212-737-1372)
$20 charge, two weeks' notice.

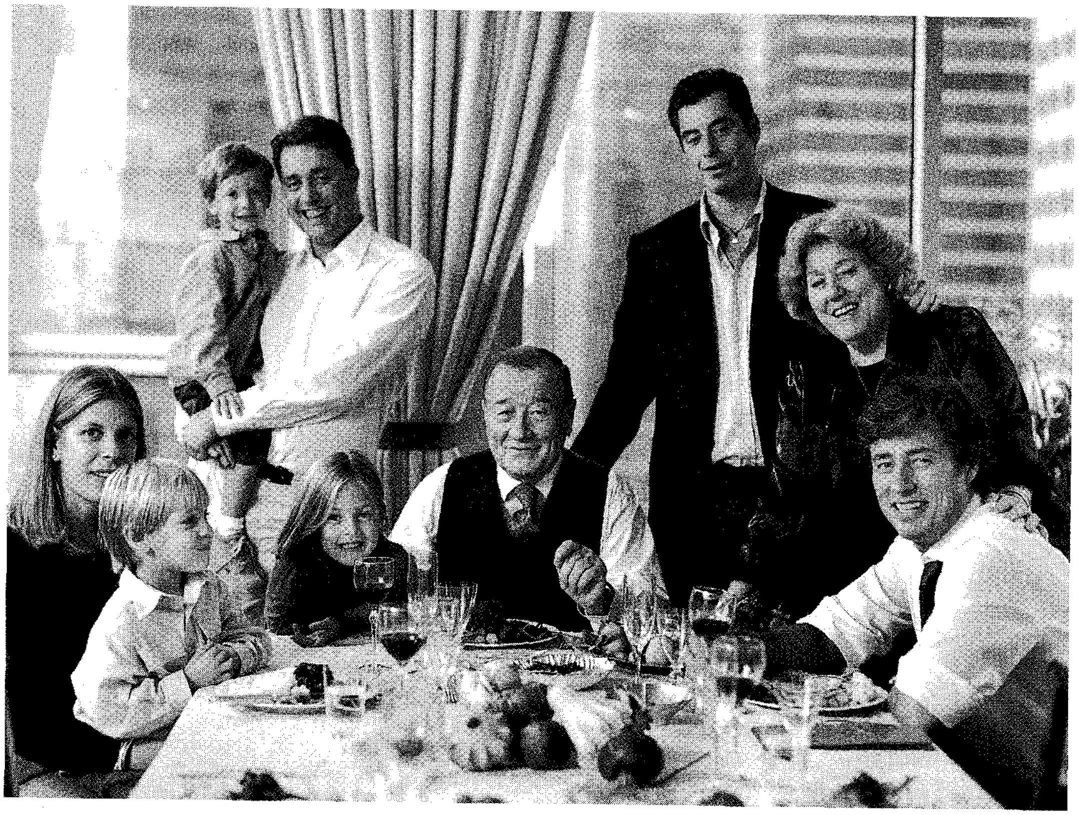
Jefferson Market
450 Sixth Avenue, near 11th Street
(212-533-3377)
$8 charge, 48 hours' notice.

Eli's Vinegar Factory
431 East 91st Street
(212-987-0885)
Eli's Manhattan
1411 Third Avenue, at 80th Street
(212-717-8100)
$5 charge, seven days' notice.

FOOD STYLING BY RORI TROVATO AND MICHAEL PEDERSON; PROP STYLING BY ROBYN GLASER AND DARIENNE SUTTON. PREVIOUS PAGES: POTATO AND BROCCOLI BOWLS FROM BUCCELLATI; SERVING SPOONS FROM GEORG JENSEN. OPPOSITE PAGE: NAPKIN AND GLASSES FROM TAKASHIMAYA; SALT AND PEPPER SHAKERS FROM BUCCELLATI; FLATWARE FROM GEORG JENSEN. THIS PAGE: WOODEN LEAF FROM TAKASHIMAYA. FOLLOWING PAGES: VASE AND CERAMIC PEARS FROM TAKASHIMAYA; SIDEBOARD FROM RM/MR.

Salt and freshly ground black pepper
2 tablespoons chopped Italian parsley

Boil the whole carrots in a large pot of salted water for about 10 minutes. Drain and set aside. (May be prepared a day ahead.) Slice the carrots into ¼-inch-thick rounds. Heat the oil in a large skillet, add the garlic, and sauté over medium high heat for a minute. Add the carrots, cover the skillet, reduce the heat to medium, and cook for 10 minutes, stirring occasionally. Season to taste, and sprinkle with parsley just before serving.



Family Cirque: From left, Lauren, Nicolas, Luc, Mario, Olivia, Sirio, Mauro, Egidiana, Marco.

White Onions Sautéed in Balsamic Vinegar

4 tablespoons olive oil
4 pounds small white onions, peeled
2 tablespoons balsamic vinegar
Salt and freshly ground black pepper

Heat the oil in a large skillet, add the onions and balsamic vinegar, and season with salt and pepper. Cover the pan, and cook for about 45 minutes, stirring occasionally. (May be made a day ahead.)

Broccoli Rabe

4 pounds broccoli rabe
⅓ cup olive oil
4 cloves garlic, coarsely chopped
Salt and freshly ground black pepper

Trim the hard stems from the broccoli rabe. Bring a large pot of salted water to a boil, add broccoli rabe, and boil for 15 minutes. Drain the broccoli rabe; squeeze dry, and chop coarsely. (May be prepared a day ahead.)

Heat the oil in a large sauté pan over medium heat, add the garlic, and sauté quickly, but do not let it take on any color. Add the broccoli, and sauté for a few minutes to heat through. Season to taste with salt and pepper and sauté for a further minute.

Orange Tart

Mrs. Maccioni's pie pastry:

5 tablespoons butter
1 cup plus 2 tablespoons flour
⅓ cup sugar
Grated rind of ½ lemon
2 egg yolks

Filling:

2 large, firm seedless oranges
5 thin lemon slices
¼ cup sugar
¼ cup Grand Marnier
½ to 1 cup orange marmalade
(non-chunky type)

Preheat the oven to 500 degrees.

Place the butter in a heavy saucepan and place over low heat until melted. Set aside to cool until almost at room temperature. Place the flour in a mixing bowl and add the sugar and lemon rind. Blend with a wire whisk. Add the egg yolks, and gradually whisk in the butter. Blend and knead the dough until it is homogenous and smooth. When ready to use, lightly butter a 9- or 10-inch tart pan, flour lightly, and shake out excess flour. Place the pastry in the center of the pan, and, using the fingers, press and smooth the dough to the edges of the pan and up the inside rim. The layer of dough should be as even as possible. Refrigerate until ready to use. Slice the oranges as thin as possible, discarding the peel from either end. Arrange the orange and lemon slices in one layer on 2 baking pans with rims (the oranges should just fit in the pan; otherwise, they will dry out). Sprinkle lightly with the sugar, then with the Grand Marnier.

Bake the slices for 10 to 15 minutes, taking care that they do not burn. Turn the slices and continue baking about 5 minutes longer or until they are sticky and a little crisp. Remove from the oven. Reduce the oven temperature to 400 degrees. Arrange the orange and lemon slices in neatly overlapping circles in the center of the prepared tart shell. Melt the marmalade, and brush it over the filling. Bake the tart for 5 minutes before reducing the oven temperature to 350 degrees; continue baking for a further 30 to 35 minutes. Set aside to cool.

Mrs. Maccioni's Fruitcake

1 cup mixed candied fruit
1 cup raisins
6 tablespoons cognac
2½ sticks (10 ounces) butter,
plus extra for pans
2 cups all-purpose flour
plus extra for pans
4 whole eggs, separated
3 egg yolks
1½ cups sugar
1 tablespoon baking powder
Pinch of salt
½ teaspoon grated lemon zest

Soak the candied fruit and raisins in the cognac overnight.

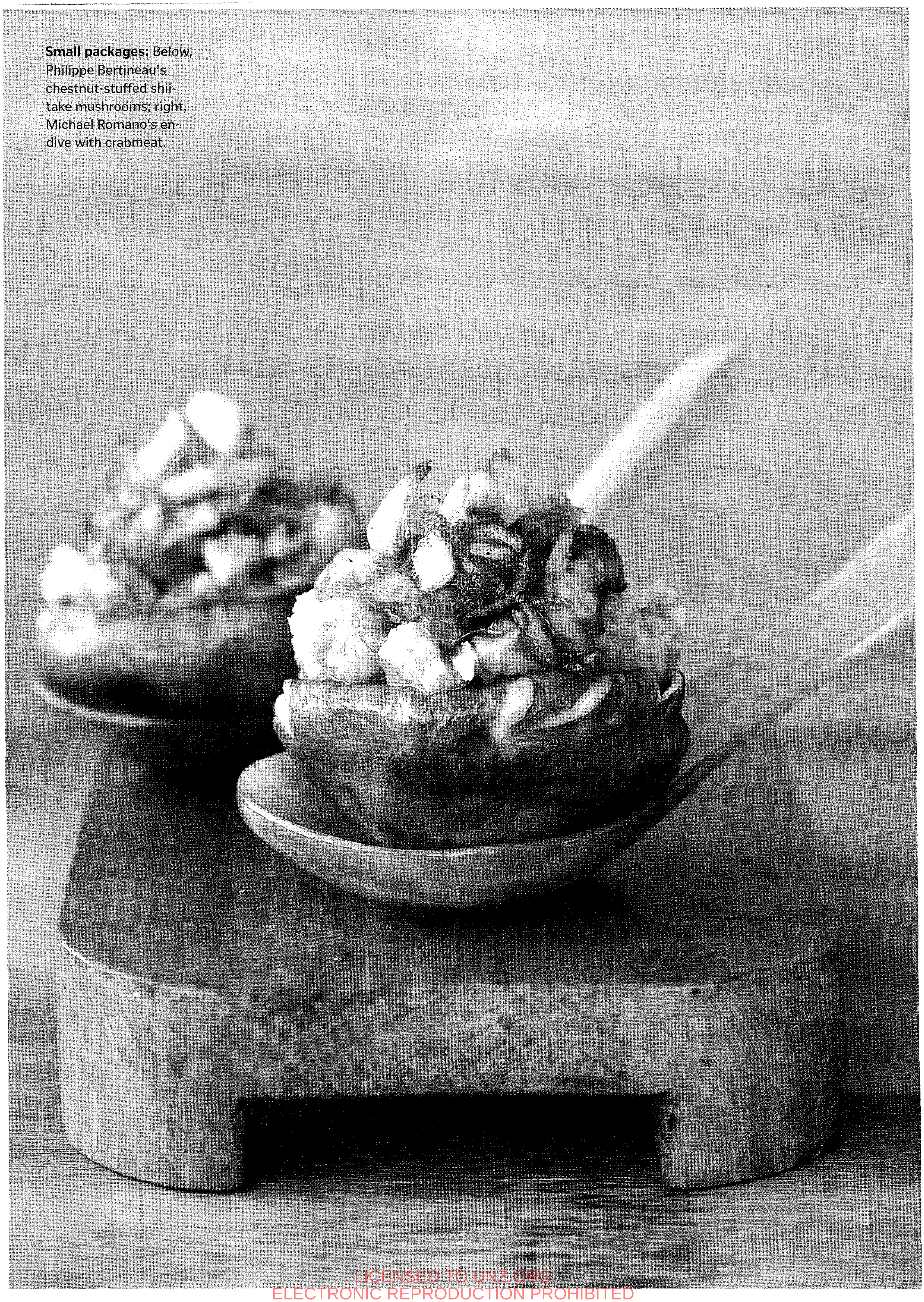
Preheat the oven to 350 degrees. Butter and flour 2 loaf pans, about 10 by 4 by 4 inches.

Place the 7 egg yolks, butter, and sugar in the bowl of a stand mixer, and whisk until pale and creamy. In a separate bowl, whisk the 4 egg whites until stiff. Combine the flour, baking powder, and salt. Drain the cognac from the dried fruit, and toss the fruit and zest in the flour until coated. Gently fold the fruit and flour into the butter-egg mixture until combined. Fold in the beaten egg whites. Transfer the mixture to the 2 prepared pans, and bake for about 1 hour, or until cake is golden brown and a wooden skewer inserted in center comes out dry.

Photographs: left, Melanie Acevedo; right, Beatriz Da Costa.

Endgame: From top, Egidiana's orange tart, fruitcake, and pie-crust cookies.

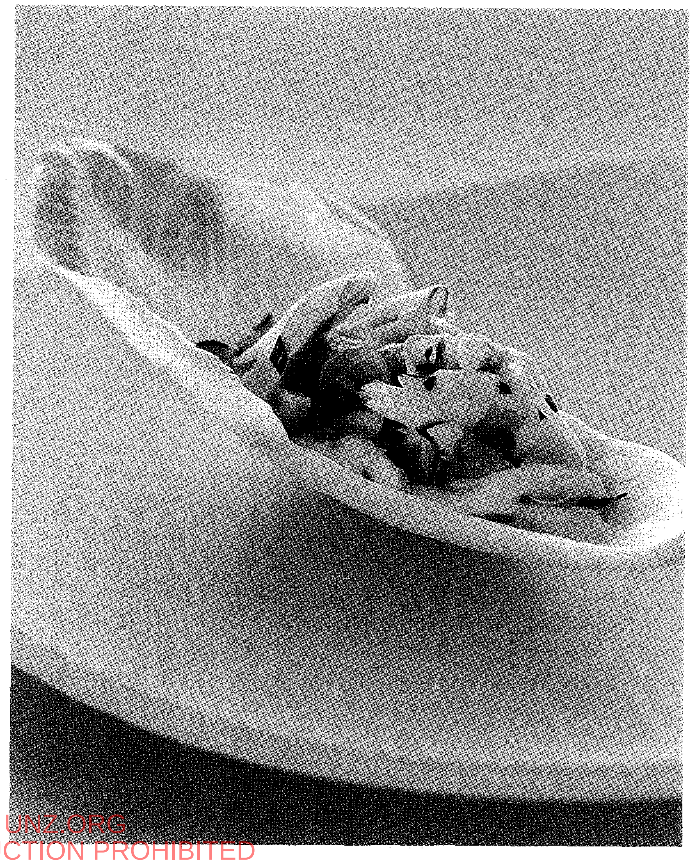
Small packages: Below, Philippe Bertineau's chestnut-stuffed shiitake mushrooms; right, Michael Romano's endive with crabmeat.



PARTY FAVORS

They arrive bursting with flavor on endive leaves or packed in exotic mushrooms—hors d'oeuvre that are sure to, as the French say, delight the mouth.

The casual cocktail party is back—and it's a low-key, high-flavor affair. "People want to get together," says Blue Hill chef-owner Dan Barber, "but they don't want to wear black-tie." We asked eight of our favorite chefs what they'd serve at a cocktail party, and the results were thrilling—with nary a caviar egg or truffle shaving in sight. Among our favorites: Union Square Cafe's Michael Romano serves his herby crab salad on an endive leaf, and Philippe Bertineau of Payard Pâtisserie & Bistro stuffs an Oakwood shiitake cap with sweet-and-sour chestnut-apple chutney. Wylie Dufresne's deep-fried Brussels-sprout leaves are more sophisticated than potato chips (but equally addictive). Jean-Georges Vongerichten flaunts his Asian infatuation with delicate tuna wasabi wontons, while lightly smoked salmon meets its vaguely sweet match in a chunky beet purée, which Blue Hill's Barber serves on brioche toast. With hors d'oeuvre like these, mellow need never again mean monotonous.



PHOTOGRAPHED BY DANA GALLAGHER

THE RECIPES

Stuffed Oakwood Shiitake With Chestnut and Apple Chutney

PHILIPPE BERTINEAU
PAYARD PÂTISSERIE & BISTRO

Yields 24 pieces.

2 tablespoons olive oil
24 Oakwood shiitake mushrooms, trimmed (any shiitakes may be substituted)
4 cloves garlic, lightly crushed
2 sprigs thyme
3 cups chicken stock
Salt and freshly ground white pepper
4 teaspoons butter
1 stalk celery, finely chopped
2 shallots, finely diced
24 frozen chestnuts (available at Grace's Marketplace, 1237 Third Avenue, at 71st Street)
½ onion, finely diced
1½-inch piece ginger, smashed
1 stalk lemongrass, lightly smashed
4 Fuji apples, cut into ¼-inch dice
¼ cup rice vinegar
¼ cup elderflower syrup (available at Myers of Keswick, 634 Hudson Street; 2 tablespoons honey can be substituted)
Garnish: 24 sprigs chervil

Heat the oil in a sauté pan, add the shiitakes, and sweat over low heat. Add 2 garlic cloves, 1 sprig thyme, and 1 cup of the stock; bring to a boil; and reduce the liquid until dry. Season to taste with salt and pepper. Set aside. (May be made a day ahead and refrigerated.)

Melt 1 teaspoon butter in a sauté pan. Add the celery, shallots, 1 sprig thyme, and 2 garlic cloves, and sweat over low heat for 3 minutes. Add chestnuts, and cook for 5 more minutes; add 2 cups stock and simmer until liquid has evaporated. Season with salt and pepper, and remove the garlic and thyme. Add the remaining butter, and crush the chestnuts with a fork until the butter is incorporated. Set aside. (May be made a day ahead.)

Sweat the onion, ginger, and lemongrass in a saucepan till the onion is soft. Add the diced apple, and cook for 3 minutes. Add the rice vinegar and syrup, reduce until dry. Season to taste with salt and pepper and remove the ginger and lemongrass. (May be made a day ahead.)

Spoon a little chestnut purée into each mushroom cap, and top with the apple chutney. (May be assembled a few hours ahead.)

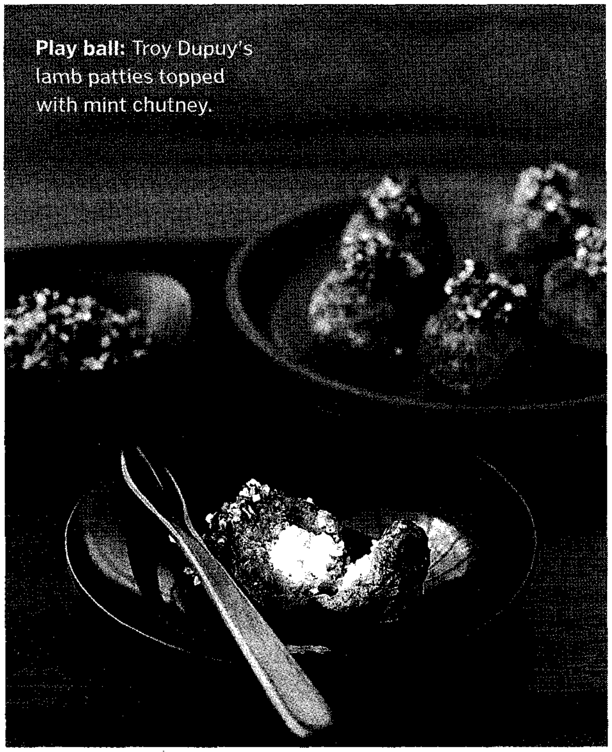
To serve: Preheat the oven to 350 degrees. Set the mushroom caps on a baking sheet, and heat them in the oven for 5 minutes. Garnish each with a sprig of chervil and place in a porcelain Chinese spoon.

Endive Spears Filled With Crabmeat Salad

MICHAEL ROMANO
UNION SQUARE CAFE

Yields 24 pieces.

Dressing:
1 large tomato
½ cup mayonnaise
1½ teaspoons Dijon mustard
2½ teaspoons fresh lemon juice
1 teaspoon cognac
¼ teaspoon kosher salt
⅛ teaspoon freshly ground black pepper
Pinch of cayenne pepper
1 tablespoon chopped parsley
1 tablespoon snipped chives plus extra for garnish
1 tablespoon chopped fresh tarragon
Filling:
1½ teaspoons olive oil
1 cup peeled and chopped celery



Play ball: Troy Dupuy's lamb patties topped with mint chutney.

Kosher salt
4 to 5 large Belgian endives
1 pound jumbo lump crabmeat, picked over
Freshly ground black pepper

Dressing: Place a fine-mesh strainer over a medium bowl. Cut the tomato in half crosswise and gently squeeze the halves, cut sides down, into the strainer. Scoop out any juice and seeds remaining in the tomato, and strain these as well. You should have about 2 tablespoons of strained tomato water. Add the remaining dressing ingredients, and whisk well. Set aside.

Filling: Heat the oil in a medium skillet. Add the celery and cook over medium-high heat for 1 minute, until the celery is no longer raw but still crunchy. Season with ¼ teaspoon salt, and set aside in a bowl to cool. Peel off 24 large outer leaves, and trim the bases. Cut 2 of the endive cores crosswise into ¼-inch slices and toss with the celery. Add crabmeat and dressing, season with ⅛ teaspoon salt and ⅛ teaspoon pepper, and fold gently with a rubber spatula. Just before serving, mound about 1 tablespoon of the crabmeat into the cut end of each endive spear. Garnish with chives.

Lamb Patties With Mint Chutney

TROY DUPUY
LA CARAVELLE

Yields about 15 to 18 pieces.

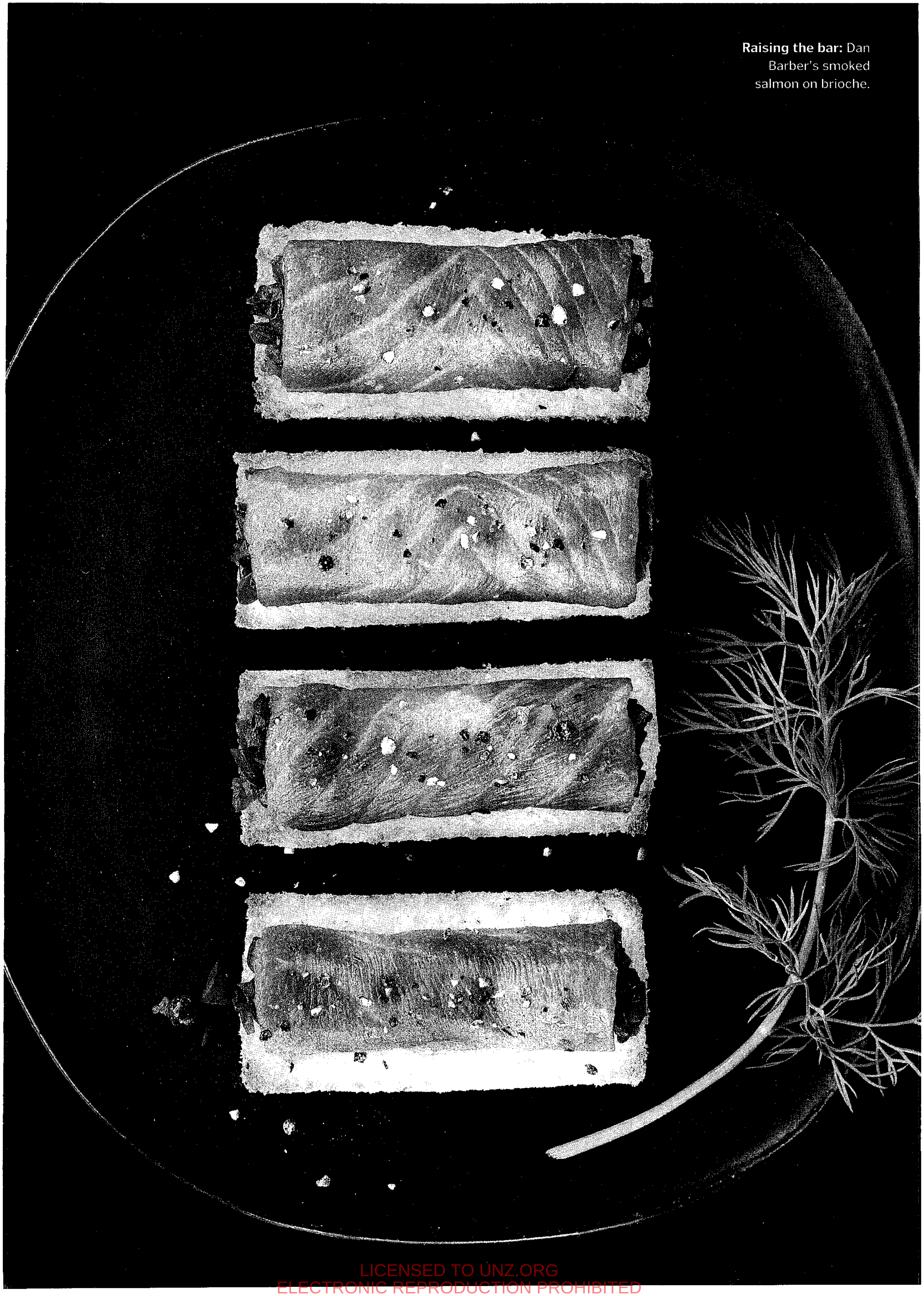
Mint chutney:
1 cup packed mint leaves (stems removed)
1 fresh red chili, seeds removed, finely diced
3 tablespoons finely chopped shallot
2 tablespoons finely diced ginger
1 pinch coarse gray sea salt
1 tablespoon honey
1 tablespoon lime juice
4 tablespoons chicken stock
Patties:
1½ teaspoons butter
1½ tablespoons finely chopped shallot
1½ teaspoons finely chopped garlic
½ teaspoon five-spice powder
¼ teaspoon cumin
1¼ pounds ground lamb
½ to 1 teaspoon salt to taste
½ teaspoon chopped thyme
½ teaspoon chopped chives
1½ teaspoons chopped cilantro
1 teaspoon olive oil
8 ounces Montrachet goat cheese

Chutney: Blanch mint leaves in salted water for about 15 seconds, and immediately shock in ice water. Squeeze dry, and finely chop with a sharp knife. Heat the remaining ingredients in a saucepan for 3 to 4 minutes or until liquid has evaporated. Allow to cool, then add chopped mint leaves.

Patties: Melt the butter in a sauté pan, add shallots and garlic and sweat, add spices, and allow to cool. Transfer the garlic-shallot mixture to a large bowl, along with lamb, salt, and herbs, and mix together well. Heat the oil in a sauté pan and

FOOD STYLING BY MARGARETTE ADAMS; PROP STYLING BY PHILIPPA BRATHWAITE. PREVIOUS PAGES: SPOONS FROM TAKASHIMAYA; PLATE FROM ADRIANA'S CARAVAN. THIS PAGE: FORK, PLATE, AND OVAL TRAY FROM TAKASHIMAYA. OPPOSITE PAGE: PLATE FROM TAKASHIMAYA, TABLE FROM TROY. FOLLOWING PAGES, FROM LEFT: LACQUER TRAY AND PLATE FROM TAKASHIMAYA; FOOTED SILVER BOWL FROM DEAN & DELUCA; SHELL-SHAPED BOWL FROM MOSS; FROSTED PLATE FROM ADRIANA'S CARAVAN; SUSHI BOARD FROM AD HOC; WOODEN STAND AND TRAY FROM AERO.

Raising the bar: Dan Barber's smoked salmon on brioche.



Small world: Terrance Brennan's cheese-puffy French gougères, above; Wylie Dufresne's crispy Brussels sprouts, right.

cook a sample of the spiced lamb to taste seasoning.

Form the goat cheese into ½-inch balls. Take a tablespoon of the lamb mixture and flatten into a disc, place a ball of goat cheese in the center, and wrap the lamb around the cheese until it is completely encased. Heat the oil in the sauté pan, and cook the patties for 3 to 4 minutes over medium-high heat, turning, until brown. Serve topped with a spoonful of chutney.

Lightly Smoked Salmon With Beet Purée on Brioche

DAN BARBER
BLUE HILL AND DAN BARBER CATERING

Yields about 36 pieces.

1 medium beet, tops removed
½ small red onion
4 tablespoons olive oil
Salt and freshly ground black pepper
2 tablespoons capers, rinsed
2 tablespoons chopped cornichons
1 tablespoon finely chopped chives
1 tablespoon finely chopped shallot
1 tablespoon sherry vinegar
2 tablespoons honey
12 slices (about 1 pound) lightly smoked salmon, center cut, fat removed
9 ¼-inch thick slices brioche or pan de mie
4 tablespoons crème fraîche
½ bunch dill

Preheat the oven to 350 degrees. Place the beet on foil along with the onion. Drizzle 1 tablespoon oil over both, and season with salt and pepper. Seal in foil and bake for 1½ hours or until beet is tender.

Peel the beet, and chop roughly. Place beet and onion in a food processor, and pulse until chopped finely (not smooth). Transfer to a bowl, and stir in capers, cornichons, chives, shallot, vinegar, 1 tablespoon of the oil, and honey.

Cut the brioche into 1-by-2-inch rectangles, and place in a medium bowl. Drizzle with 2 tablespoons oil; season with salt and pepper. Set brioche on a baking sheet, and bake for 8 minutes, until golden brown. Let cool. Store in an airtight container until ready to serve.

Cut each slice of salmon into three pieces, of about 2 inches by 3 inches. Lay each piece lengthwise on a cutting board. Place ½ teaspoon of beet purée and a dot of crème fraîche on one end of each slice of salmon. Beginning at that end, roll the salmon up. Top each roll with a sprig of dill, and place the rolls in a shallow baking dish. Cover tightly, and refrigerate. May be made up to 48 hours in advance (at least 4 hours, to color the salmon). Remove from the refrigerator at least 30 minutes before serving. Serve each roll on a piece of brioche.

Cheese Gougères

TERRANCE BRENNAN
ARTISANAL AND PICHOLINE

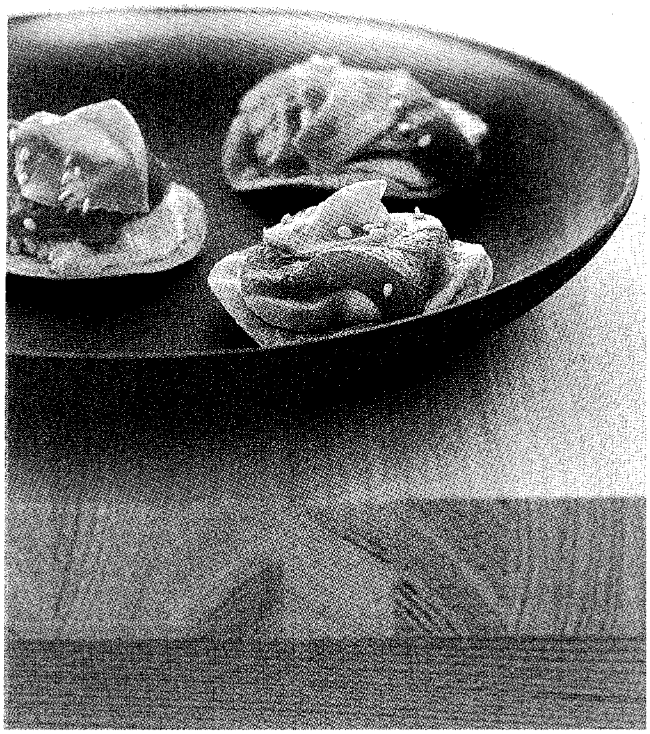
Yields about 32 pieces.

4 tablespoons butter
¼ cup milk plus extra for brushing
½ teaspoon each salt and ground white pepper
½ cup all-purpose flour, sifted
⅛ teaspoon baking powder
2 eggs
½ cup grated Gruyère plus extra for garnish
Coarse sea salt

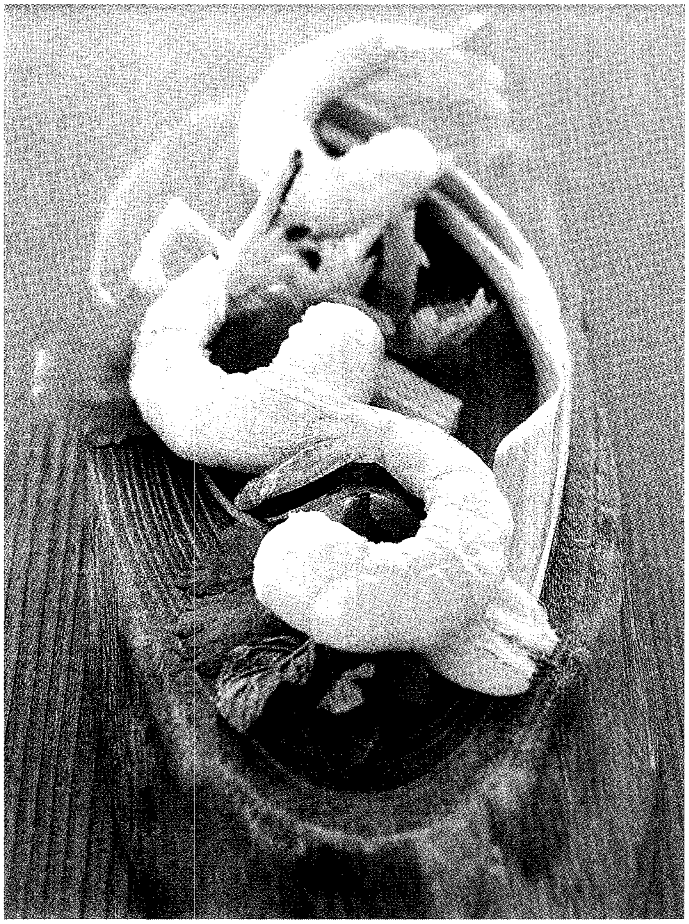
Preheat the oven to 400 degrees.

Bring the butter, milk, ¼ cup water, salt, and pepper to a boil. Remove from the heat and add the sifted flour and baking powder. Stir well, and return to medium heat. Cook, stirring constantly, until the mixture pulls away from the sides of the pan and forms a ball, about 2 to 3 minutes.

Place the cheese and the mixture in the bowl of a mixer fitted with a paddle, and beat until just warm. Add the eggs slowly as the mixer runs, until dough is smooth and shiny. (Alternatively, stir to cool by hand and beat in eggs with a wooden spoon.) Transfer to a pastry bag, and pipe in 1-inch mounds using a No. 4 tip, or drop with a teaspoon, on a sheet pan lined with parchment. (At this stage, the gougères can be frozen and then stored in a plastic bag. They do not have to be thawed before baking, but 1½ to 2 minutes should be added to the cooking time.) Brush with milk, and sprinkle with cheese and sea salt.



Under the sea: Jean-Georges Vongerichten's tuna-wasabi wonton, above; Brian Young's seared marinated shrimp, right.



Bake for 10 to 12 minutes; when puffs are golden brown, reduce to 375 degrees and cook 2 to 3 minutes more. Serve hot or at room temperature. May be reheated.

Brussels-Sprout Crisps

WYLIE DUFRESNE
71 CLINTON FRESH FOOD

- 2 pounds large Brussels sprouts
- 1 quart canola or grapeseed oil for deep-frying
- Maldon sea salt (available at Dean & DeLuca, 560 Broadway, at Prince Street)
- Cayenne or ground cumin

Trim ¼ inch off the bottom of each sprout, and remove the dark green leaves, reserving the pale green centers for another use.

Blanch the leaves for 3 minutes in a large pot of salted boiling water. (Blanch the leaves in batches, to keep the water boiling.) Remove the leaves with a slotted spoon, and place in a bowl of iced water to shock them. Drain the leaves and set them out on paper towels or dry them in a salad spinner, and then set out on paper towels. The leaves must be completely dry.

Heat the oil to 250 degrees. Throw three leaves into the hot oil to test the temperature; if they turn brown in 3 minutes, then reduce the temperature. Add the leaves in batches, covering the oil with a screen to stop spatters. Remove the leaves from the oil when they are crisp but not browned (about 3 minutes), and set out on paper towels to drain the oil. May be made 2 hours ahead and stored on paper towel in a plastic container.

Pile the crisps in a bowl and dust with salt and cayenne or cumin to taste.

Tuna-Wasabi Wonton

JEAN-GEORGES VONGERICHTEN
JEAN GEORGES, VONG, AND JO JO

Yields 24 pieces.

- 24 wonton skins
- 1 8-ounce tuna steak, about 1½ inches thick
- 1 cup cream cheese
- 2 tablespoons wasabi paste
- ½ lime, juiced
- Salt
- ¼ cup white sesame seeds, toasted
- ½ cup pickled ginger

Preheat the oven to 350 degrees. Cut a 2-inch circle from each wonton skin using a cookie cutter. Place the circles on a large cookie sheet and bake for about 5 to 7 minutes, until the wontons look puffy and turn golden around the edges. Set aside to cool.

Slice the tuna into 1½-inch cubes and cut each cube into ⅛-inch-thick squares. Mix the cream cheese with the wasabi until smooth, and season to taste with lime juice and salt. Spread a thin layer of the cheese mixture onto the wonton, place a little slice of pickled ginger on top, and finish with a square of tuna. Sprinkle the tuna with sesame seeds.

Seared Marinated Shrimp With Ginger and Celery

BRIAN YOUNG
CITARELLA

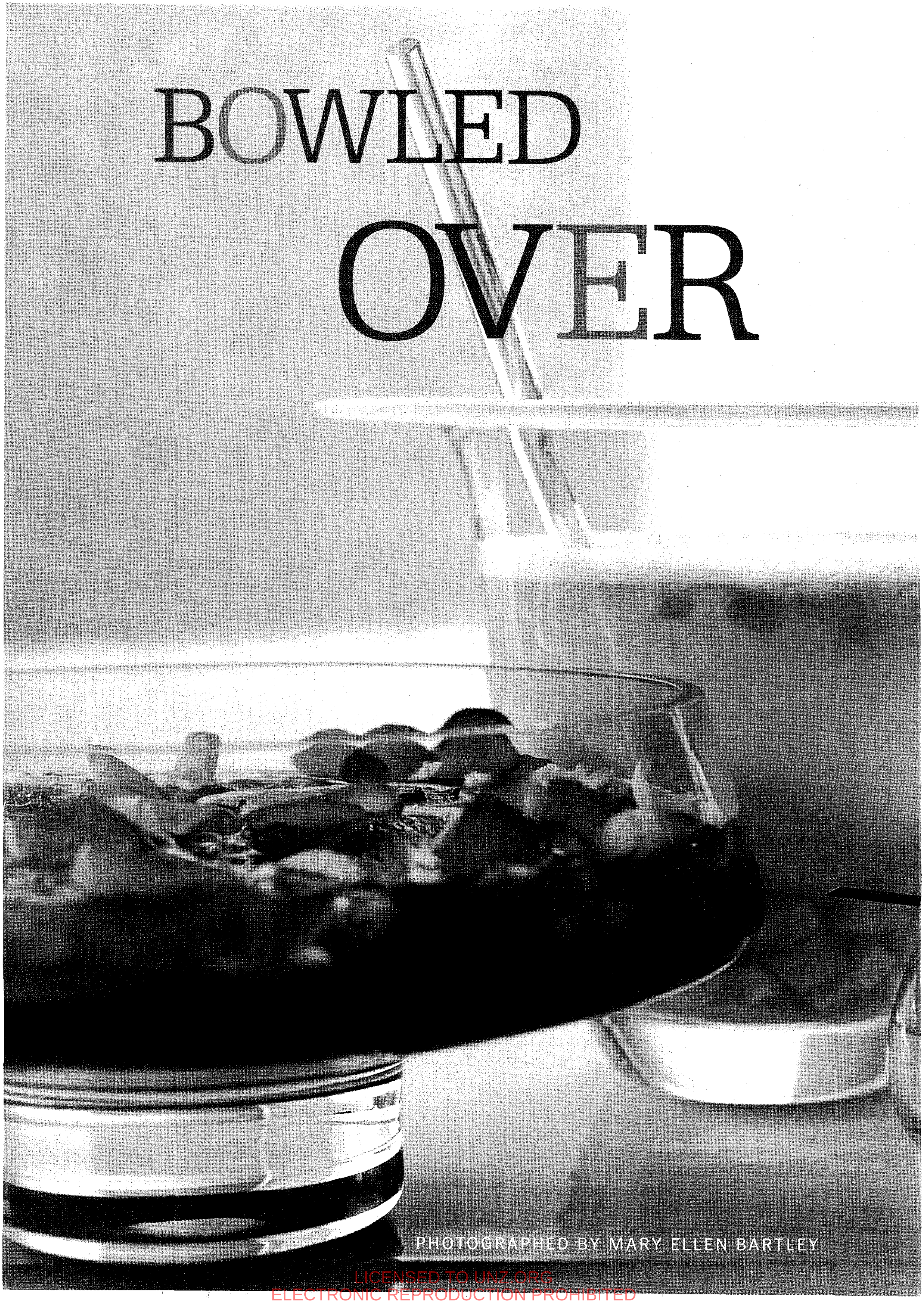
Yields 24 pieces.

- 4 ounces fresh ginger, peeled
- 3 stalks celery with leaves
- 3 scallions
- Large bunch coriander
- Large bunch mint
- 4 tablespoons mirin
- 2 tablespoons hot sesame oil (Asian sesame oil mixed with ¼ teaspoon cayenne may be substituted)
- 24 shrimp (15–20 size), peeled and deveined
- Salt and finely ground black pepper
- Canola oil for sautéing

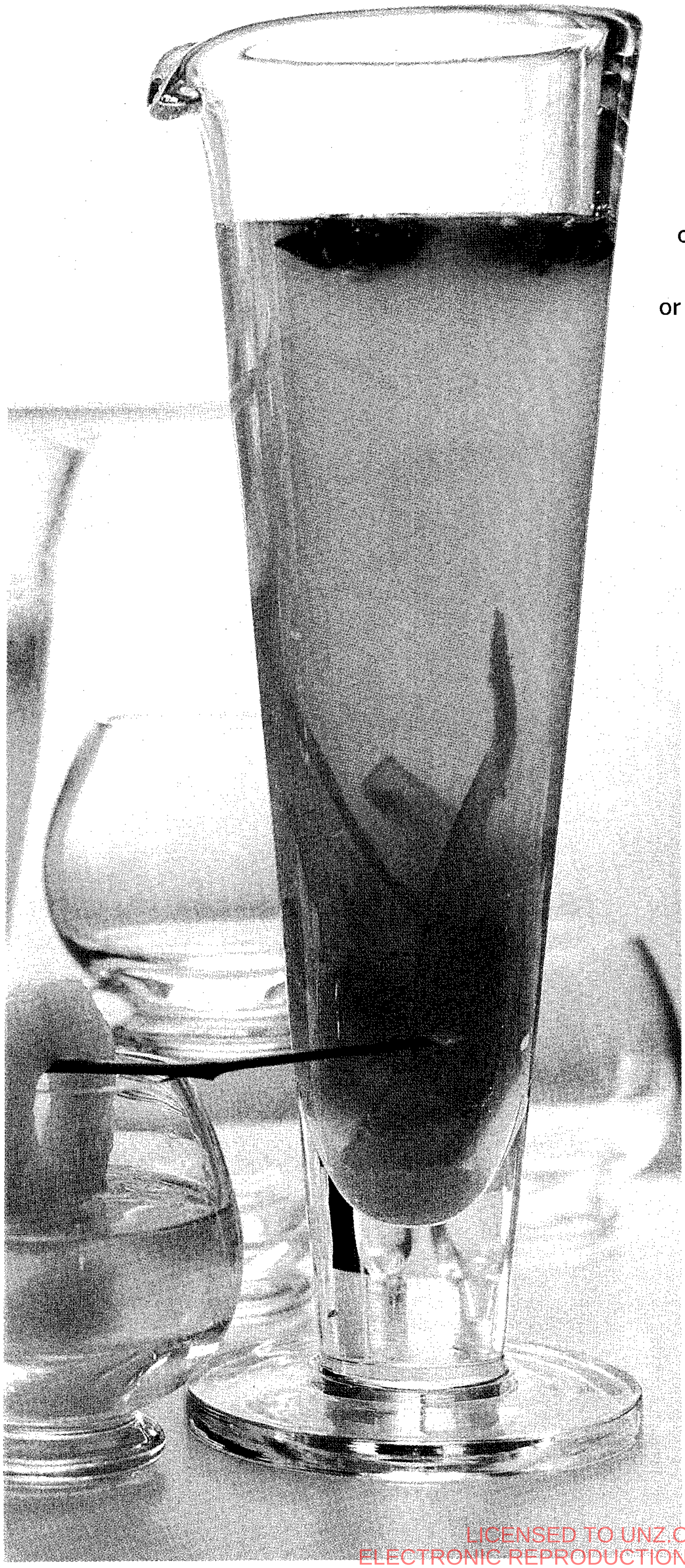
Place the ginger, celery, scallions, coriander, and mint on a large cutting board and pound with the bottom of a heavy saucepan till smashed. Place in a large bowl, and add mirin and sesame oil.

Season the shrimp with salt and pepper. Heat a few drops of canola oil in a nonstick sauté pan over medium-high heat. Add shrimp in batches, and sear for 2 minutes per side until just opaque. Immediately add the shrimp to the marinade, and toss to coat. (There will be very little liquid in the bowl.) Allow to cool, and marinate in the refrigerator for 2 to 4 hours, tossing shrimp once or twice. Serve mounded on a platter.

BOWLED OVER



PHOTOGRAPHED BY MARY ELLEN BARTLEY



There's no better way to bring a crowd together than by setting a fragrant punch—spicy and spiked, hot or cold—in the middle of the party.

Is punch too prom-night to serve your urban-sophisticate party guests? Not according to Nick Mautone, Gramercy Tavern's resident mixologist, who's likely to break out a ladle or two at his own holiday bashes. "It's a subliminal way to get everyone in the mood the moment they walk through the door," he says. The punch bowl exerts some kind of magnetic pull on partygoers, who cluster around to serve themselves and each other, sparing you the trouble of mixing drinks or hiring a bartender. The six recipes we snared from some of New York's top chefs and bar masters are concocted from home-steeped liquors, zesty spices, and fresh fruit juices. Whether an innovative riff on a holiday classic, like Fressen's gingersnap milk punch (think eggnog, minus the egg), or a seductively intoxicating inspiration like Aleutia's minty, tea-infused vodka punch, these libations will turn any gathering into a high-spirited soirée. Mautone finds the perfect balance of bitter and sweet by combining sherry with candied grapefruit rinds. Petrossian's updated Bloody Mary substitutes intense tomato water for juice. And Aquavit's glögg, the hot, spiced, and spiked wine found in every Scandinavian home at holiday time, is an aromatic winter mainstay that should catch on here. "You want to give your guests something homemade," says Aquavit chef Marcus Samuelsson. "That's the whole gift and essence of the holidays."

Well-heeled spikes: From left, Aleutia's harvest punch; Gramercy Tavern's pineapple punch and autumn punch.

THE RECIPES

Pineapple Punch

NICK MAUTONE
GRAMERCY TAVERN

Yields 10 to 12 drinks.

- 1 ripe pineapple
- 6 to 8 ounces confectioners' sugar, depending on the sweetness of the pineapple
- 2 cups apricot brandy
- 2 bottles sparkling wine

Peel, core, and finely chop the pineapple, place in a bowl, and stir in the sugar until combined. Set aside, covered, in the refrigerator for at least 1 hour and up to 24 hours.

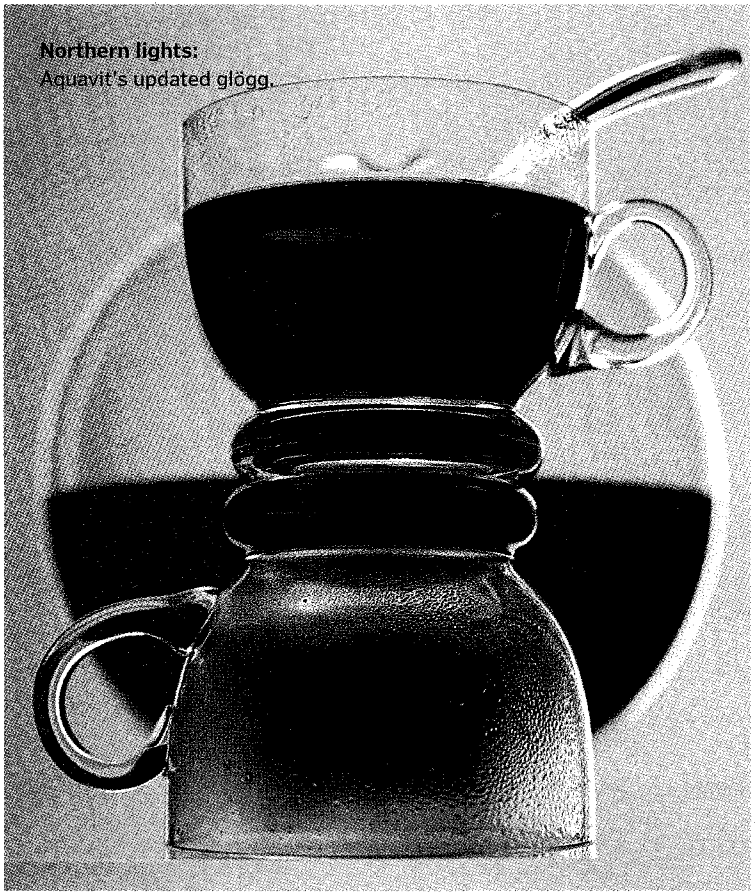
Pour the apricot brandy over the fruit and steep until needed. (The mixture will last approximately 2 weeks in the refrigerator.)

When ready to serve, place the pineapple mixture in a punch bowl, and top with the sparkling wine. Stir thoroughly and serve well chilled in champagne glasses.

Tips: A quart of pineapple juice, poured into a small container and frozen, makes an excellent ice cube for the punch bowl.

Make individual servings by filling a champagne glass halfway with the pineapple mixture and topping with sparkling wine.

For a nonalcoholic version, use peach or apricot nectar instead of the apricot brandy, and replace the sparkling wine with ginger ale.



Northern lights: Aquavit's updated glögg.

Autumn Punch

NICK MAUTONE
GRAMERCY TAVERN

Yields 12 to 15 drinks.

Candied grapefruit:
- 2 cups sugar
- 12 pieces whole star anise (optional)
- 2 grapefruit

Punch:
- 2 cups freshly squeezed grapefruit juice
- 2 bottles sparkling wine
- 1 cup Pedro Ximénez sherry (available at Union Square Wines, 33 Union Square West)

Candied grapefruit: In a nonreactive saucepan, mix 3 cups water, the sugar, and 2 pieces of star anise. Boil the mixture for about 2 to 5 minutes to form a thick syrup. While it boils, peel the grapefruit, keeping the rind in larger pieces, such as quarters, and leaving the white pith on the rind.

Blanch the rind in boiling water for 30 seconds, shock in cold water, and repeat twice, to remove the bitterness. Add the blanched rinds to the syrup mixture, and simmer over low heat for up to 3 hours or until the rinds are consistent in color and the syrup has turned golden. The rinds should be tender and easily pierced and should have a sweet-and-tart flavor.

Punch: Julienne all the candied grapefruit, reserving about a quarter to garnish the champagne glasses, and place the remaining candied grapefruit and the syrup in the punch bowl.

Pour in the grapefruit juice, the sparkling wine, and the sherry. Stir gently until mixed. (If you like it sweeter, add more sherry to taste.) Top with remaining star anise. Place several strips of the grapefruit rind in the bottom of champagne glasses and top with punch.

Glögg

MARCUS SAMUELSSON
AQUAVIT

Yields 6 to 8 drinks.

- ½ teaspoon crushed cardamom seeds
- 2 cinnamon sticks
- 6 cloves
- 3-inch piece of ginger, peeled and cut into ¼-inch-thick slices
- Zest of 1 orange
- ½ cup vodka
- 1 750-ml. bottle red wine
- 1 cup sugar
- Raisins and blanched almonds for garnish

Crush the cardamom and cinnamon, and place them in a glass jar along with the cloves, ginger, and orange zest. Add the vodka, cap the jar, and set aside to steep for 24 to 48 hours at room temperature.

Strain the vodka and discard the spices. Put the red wine and spiced vodka in a large saucepan, add the sugar, cover, and place over medium-low heat for a few minutes until the sugar dissolves. Do not boil. Serve warm, with raisins and almonds for guests to add to their drinks as desired.

Harvest Punch

JULIE REINER
ALEUTIA

Yields 12 drinks.

- 3 cups tea infused with Stolichnaya Ohranj (recipe below)
- 1½ cups mint sugar syrup (recipe below)
- ¼ cup orange juice
- ¼ cup pineapple juice

Garnish:
- 3 oranges, sliced thin
- 12 sprigs mint
- Bowl of ice cubes

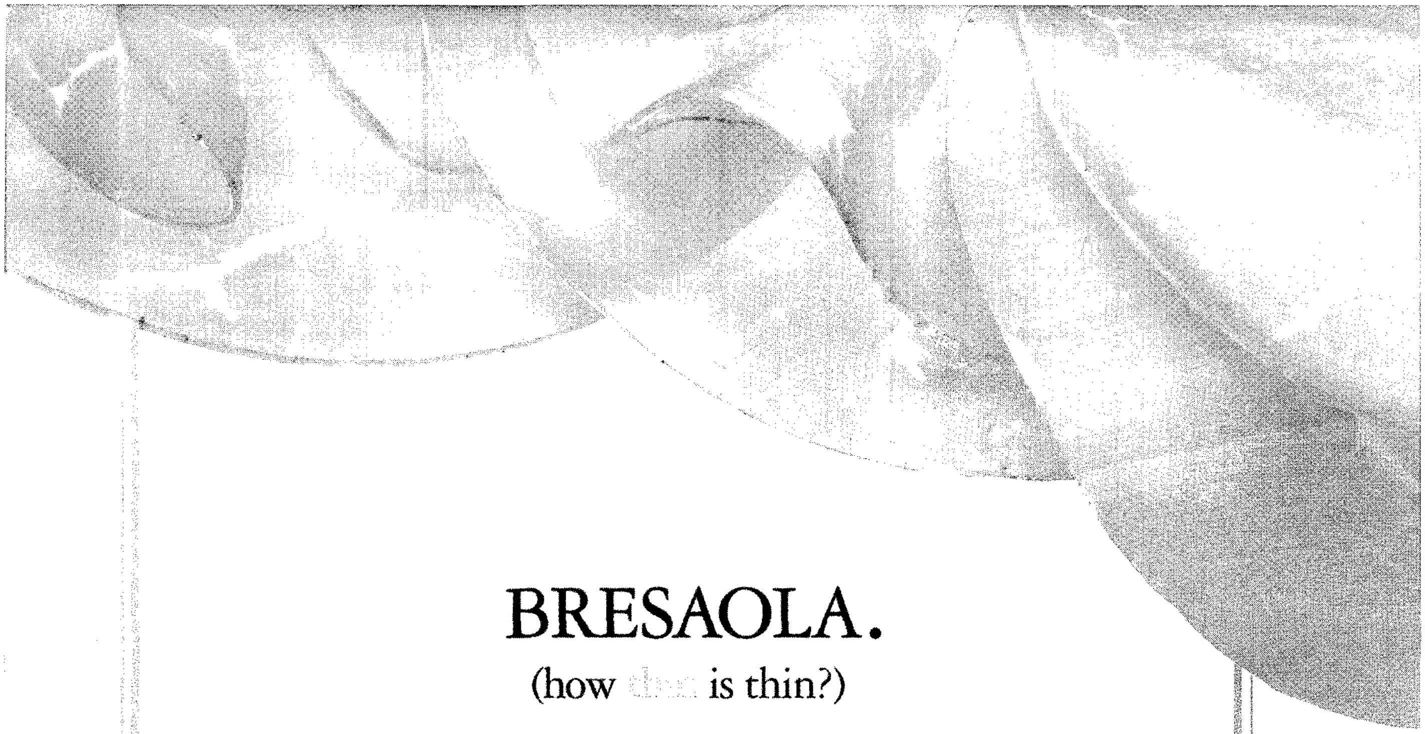
In a large punch bowl, mix tea-infused vodka with mint syrup and juices. Gradually stir in 3 cups water. Garnish bowl with orange slices and sprigs of mint. Add a few ice cubes to each glass before ladling in the punch.

Tea-Infused Vodka

- 1 liter Stolichnaya Ohranj
- 2 large iced-tea bags filled with Hawaiian tea, or 8 tablespoons loose tea leaves (available from the T Salon Emporium, 11 East 20th Street)

Submerge the bottle of vodka in hot water for 10 minutes.

FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY PHILIPPA BRATHWAITE. PREVIOUS PAGES: BOWLS AND TALL PITCHER FROM THE TERENCE CONRAN SHOP; PUNCH GLASSES FROM CRATE & BARREL; TABLE FROM TROY. THIS PAGE: CUPS FROM CRATE & BARREL; PITCHER FROM CALVIN KLEIN. FOLLOWING PAGE: TALL GLASSES FROM TAKASHIMAYA; FROSTED VOTIVE HOLDER FROM THE MOMA DESIGN STORE; DECANTER FROM THE TERENCE CONRAN SHOP; DECANTER FROM BANANA REPUBLIC; GLASS AND CREAMER FROM AD HOC; LUCITE TABLE FROM TROY.



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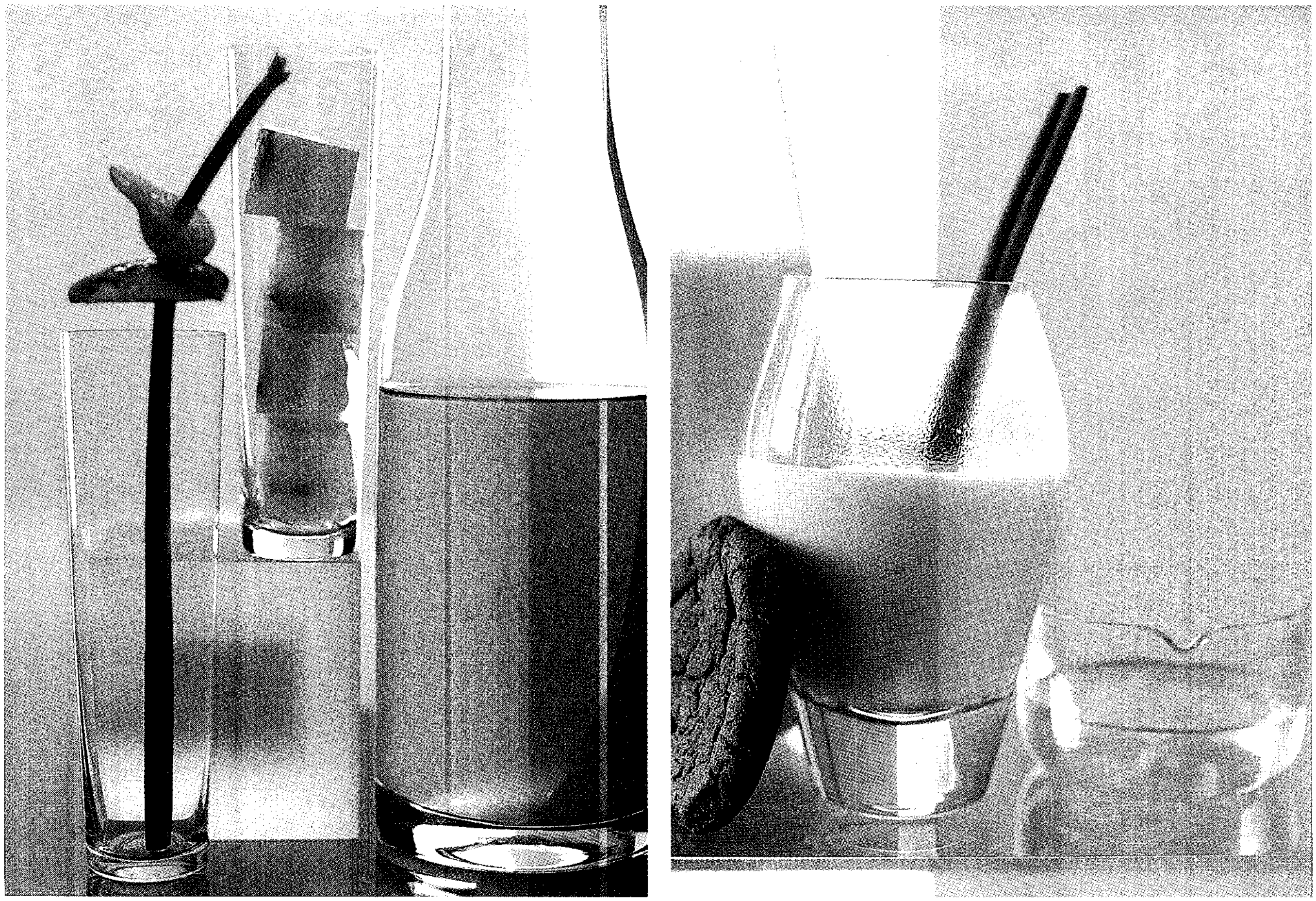


Not kids' stuff: From left, Petrossian's tomato-and-pepper-vodka punch; Fressen's gingersnap milk punch, with a sidecar of candied-ginger vodka.

Pour the vodka into a pitcher, and add the tea to the vodka. Allow to steep for 45 minutes or until the vodka darkens. Remove the tea bags or strain to remove the tea leaves, and funnel the vodka back into the bottle.

Mint Syrup

- 25 fresh mint leaves
- 1 cup white sugar

In a small saucepan, add the mint leaves to 1 cup of water. Bring to a boil and reduce heat to low for 2 minutes. Strain, and discard leaves. Add the sugar to the mint water, and allow the sugar to dissolve.

Gingersnap Milk Punch

JERRI BANKS
FRESSEN

Yields 8 to 12 drinks.

- 1 cup sugar
- ¼ cup of grated fresh ginger
- 2 cinnamon sticks, broken up
- 3 to 4 whole cloves
- 1 gallon milk

Combine the sugar with 1 cup water in a small saucepan, and heat until sugar has dissolved. Add the grated ginger, cinnamon sticks, and cloves and remove from heat. Set aside to steep for 4 hours at room temperature. Add the syrup and the spices to the milk, and refrigerate for 2 to 6 hours to develop flavors. Strain, and serve cold or very gently warmed. (Do not allow the milk to get near a boil.) Serve in a wide-mouth cookie jar or punch bowl surrounded by gingersnaps.

For an adult version, add candied-ginger vodka (recipe below) or rum.

Candied-Ginger Vodka

- 1 pound candied ginger
- 1 liter vodka

1 week to 2 weeks ahead: Steep the candied ginger in the vodka in a large covered container.

Day of the party: Pour the vodka through a fine strainer and discard the candied ginger. Return the vodka to a bottle and refrigerate. (May also be served over ice cream.)

Tomato and Pepper-Vodka Punch

DAVID CUNNINGHAM
PETROSSIAN

- 4 celery stalks with the leaves
- 5 pounds ripe tomatoes, cored and roughly chopped
- ¼ teaspoon minced garlic
- 1 teaspoon salt or to taste
- 4 tablespoons sugar
- 2 tablespoons white-wine Worcestershire sauce
- 1 750-ml. bottle pepper vodka

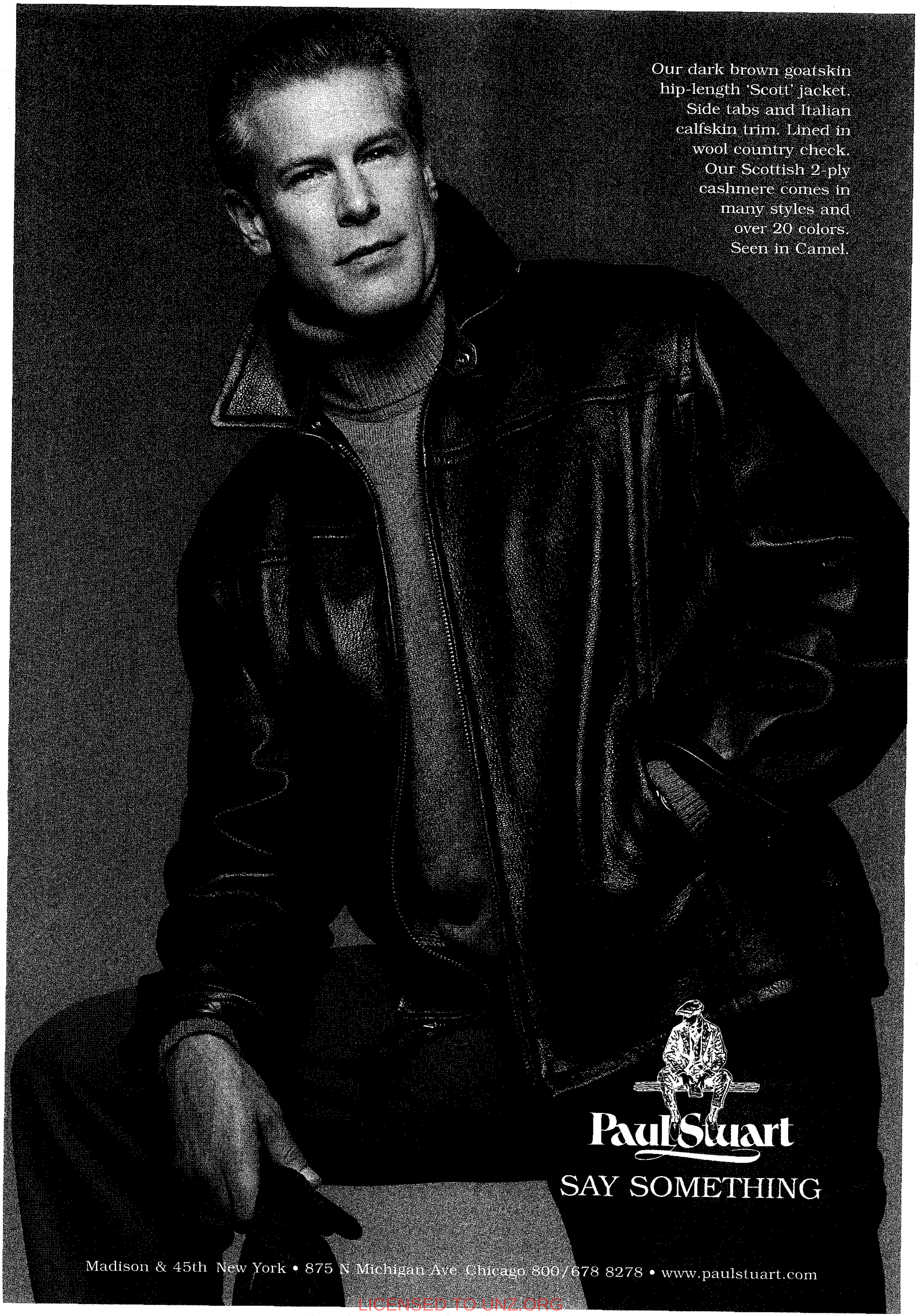
Garnish: 1 pint tiny cherry tomatoes (if tomatoes are large, cut them in half)

Remove the leaves from the celery. Chop the leaves coarsely, setting them aside, and cut the stalks into 1-inch pieces. Put the tomatoes, celery stalks, garlic, salt, sugar, and white-wine Worcestershire sauce in a blender, and process until all the ingredients are liquefied. Transfer to a saucepan, and bring to a simmer.

Line a sieve with a double layer of cheesecloth and strain the tomato liquid. Discard the vegetable solids and chill the reserved tomato water in a covered jug.

Set the pepper vodka in the freezer to chill. Fill an ice-cube tray with some of the tomato water and place in the freezer. When the cubes begin to freeze around the edges but are still liquid in the middle, place a few of the chopped celery leaves in the center of each to garnish. Continue to freeze until solid.

Mix one part chilled pepper vodka and two parts tomato water in a punch bowl (proportions may be adjusted to taste). Just before serving, add the ice cubes and cherry tomatoes and mix. Vodka may be served on the side so guests can adjust the mixture, especially as the evening progresses and the melting ice dilutes the punch. ■



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He was the first and most famous victim of the World Trade Center attack, but the death of Father Mychal Judge, the beloved New York Fire Department chaplain, was not as extraordinary as his colorful and iconoclastic life. **By Jennifer Senior**

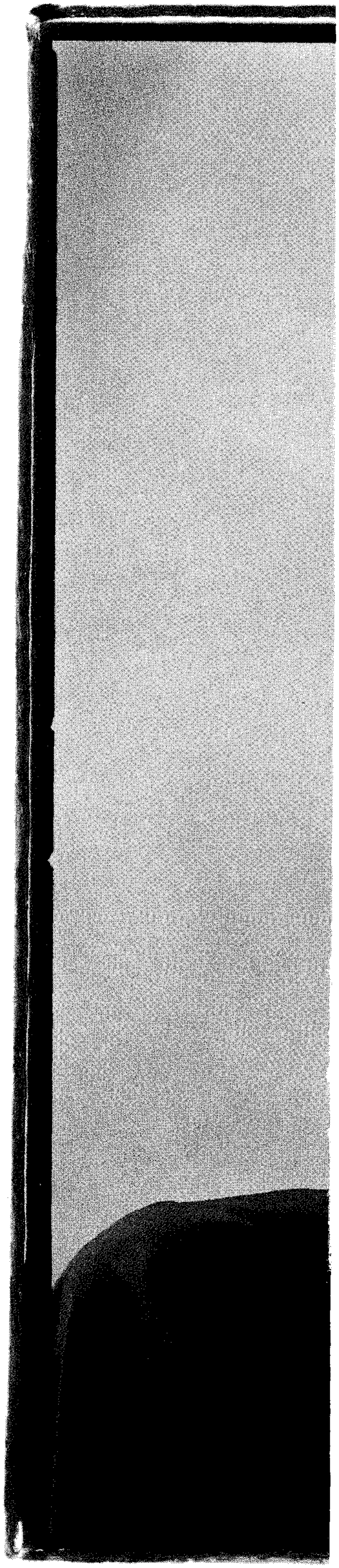
The Firemen's Friar

ONE MONTH AFTER MYCHAL Judge's body was pulled from the shattered lobby of 1 World Trade Center, and three weeks after his televised funeral, some of the friar's friends decided to hold a smaller memorial evening of Celtic music and storytelling. Priests, nuns, lawyers, cops, firefighters, homeless people, rock-and-rollers, recovering alcoholics, local politicians, and middle-aged couples from the suburbs all streamed into the Good Shepherd Chapel on Ninth Avenue. Pete Hamill read one of his columns from the *Daily News*, the Irish band Morning Star played jigs and reels, and Malachy McCourt—actor, author, and irrepressible raconteur—stationed himself by the altar, briskly moving things along as emcee. The crowd was so motley, so colorful, it looked like the setup to a joke. (*A priest, a lawyer, and an Irishman walk into a bar . . .*)

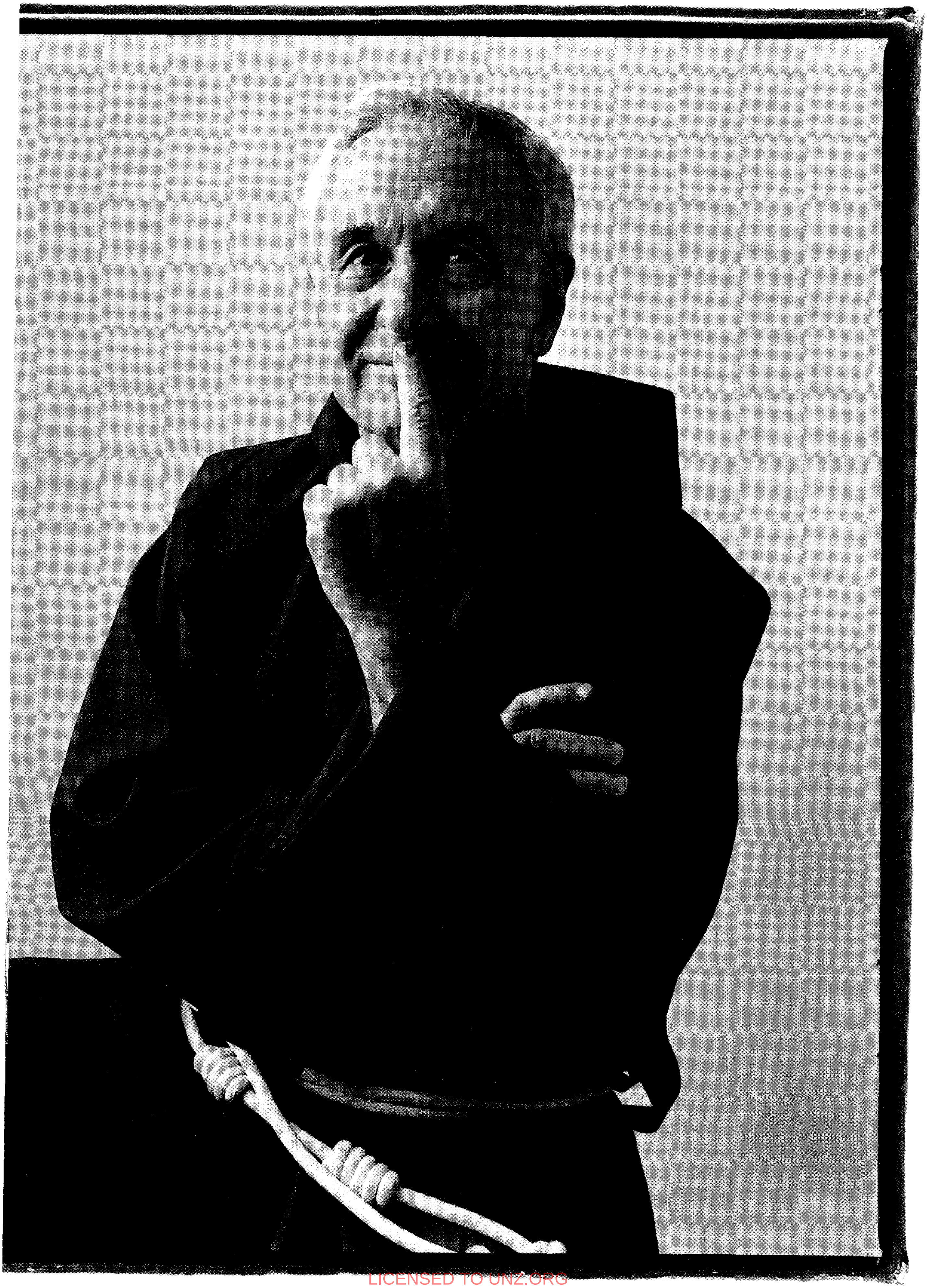
Most of the mourners had no idea that Judge whirled through the city in so many different orbits, even though he had an extraordinarily high profile as one of five chaplains of the New York City Fire Department. Most also had no idea why they were commemorating a Catholic priest in an Episcopal church, until one of the event's organizers explained that this was where Judge used to go for AA meetings—the other cornerstone of his spiritual life, besides the church—and therefore had a very special significance to him.

"Only Father Mychal could get a room like this together," said Joe Hartnett, an electrician and father of five from New Jersey, when he took his turn at the altar to speak. Judge had been a pastor at Hartnett's parish in East Rutherford when he was a teenager. "I mean, I see firemen, policemen, recovering alcoholics, and people who are—uh, here's a word I don't use very often—*gay*."

And yet this was precisely who Mychal Judge was: a devout, gay, recovering-alcoholic Catholic priest, a fabled New York figure who had a knack for telling great stories and would burst into old Irish standards at the drop of a hat. (His rendition of "Frankie and Johnny" was a legendary crowd-pleaser; by verse three,



Photograph courtesy of Dymphna Judge Jessick.



he'd have his handkerchief out, pretending to weep.) Judge had a Clintonian talent for making people feel as though they were the only ones in the room and a bartender's gift for bringing strangers together. Like this crowd.

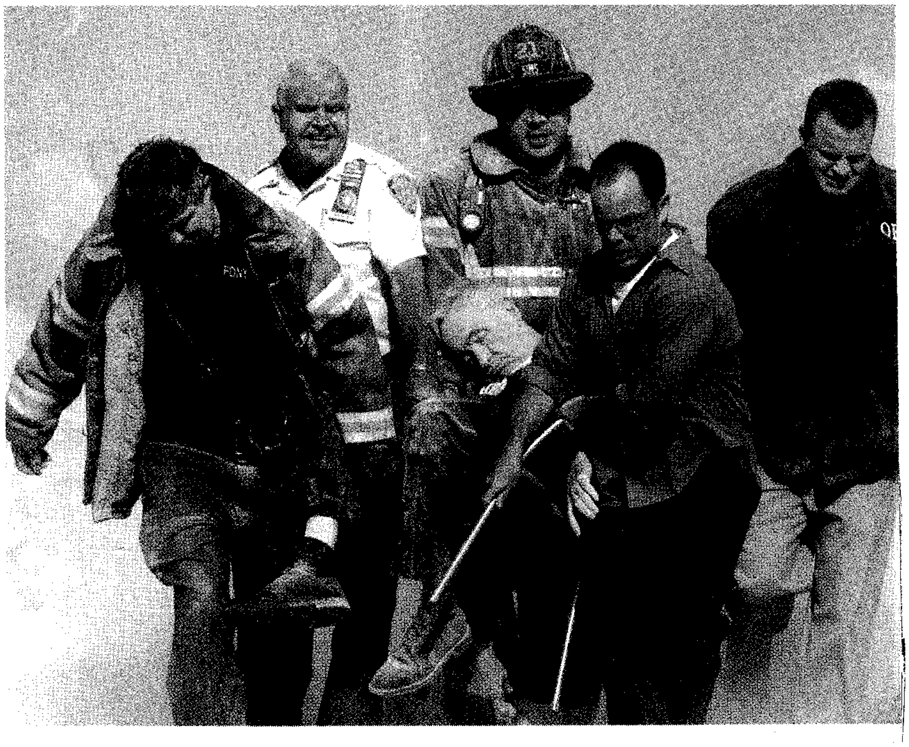
"I didn't know anything about his other side," Hartnett said later, after the service. "I just knew what a great guy he was and how he always gave people the time of day. He was everybody's priest."

PERHAPS THE FIRST WISP OF REAL POetry to emerge from the devastation of the World Trade Center was the tale of Mychal Judge's death. Within hours of the collapse, a story began circulating that he'd been hit by falling debris when he took his helmet off to give last rites to a firefighter, a man who himself had been crushed by someone who'd jumped from Tower One.

Seven weeks later, it seems that the story is at least partly myth, though perhaps a myth necessary to the demands of the day. For one thing, Judge's body was found in the lobby of Tower One, not on the sidewalk outside. For another, one of the firefighters who carried Judge out of the building, Christian Waugh, says he saw the chaplain standing upright by the emergency command post just seconds before they and scores of others got caught in a monsoon of rubble. "I'm assuming he gave last rites to the guy in Company 216 and *then* ran into the lobby," says Waugh. "Because I was with him in that lobby. He was standing right there, a few feet away from me."

But it's understandable how the myth bloomed. Those who knew Judge—and he knew hundreds, if not thousands, of people—wanted him to die gorgeously and aptly, in a way that expressed the depth of his faith. It was how they imagined him. Such a death suited a legend.

As it happens, the unembellished story of Mychal Judge's death is just as moving—and an even more telling tribute to the chaplain, as well as to the men he served.



Grimmest task: Rescuers carry Mychal Judge's body from Tower One, Tuesday, September 11.

"THERE'S A VERY OLD POSTCARD OF A GIANT Jesus looking in the window of the Empire State Building in those long, long robes," says McCourt, in a brogue as thick as potatoes. "And that was Mike Judge in New York. He was everywhere. Over the city. And ooohhh, how good it was to know he was there."

Judge was gregarious, mischievous, a luminous presence; he thrived on movement and kept a preposterous schedule, as if he'd found a wormhole beneath the friary on West 31st Street that allowed him to be in six places at once. On any given evening, he might be baptizing a fireman's child, ministering to an AIDS patient, or listening to Black 47, a Celtic rock band that had a regular gig at Connolly's on West 47th Street. Judge got 30 to 40 messages a day on his answering machine. Every six months, he'd wear another machine out.

"He was the busiest person alive," says Joe Falco, a firefighter with Engine 1–Ladder 24, the company across the street from Judge's home. "He'd come back at all hours of the morning, blowing his siren so we could park his car. No one knew how he did it. No one understood how he maintained his energy."

The firemen loved him. He had an encyclopedic memory for their family members' names, birthdays, and passions; he frequently gave them whimsical presents. Once, after visiting President Clinton in Washington, he handed out cocktail napkins emblazoned with the presidential seal. He'd managed to stuff dozens of them into his habit before leaving the White House.

"I would break his chops constantly," says Falco. "I wouldn't treat him like a priest. I'd treat him like any other guy. It wasn't a priest-parishioner relationship. It was . . . you know, man to man. He'd help guys out with their marital problems. With every problem, big or small. You could go to him."

Obviously, Mychal Judge was not what one might call a conventional priest. But he was, arguably, a typical New York Franciscan—earthy, streetwise, thoroughly engaged with the characters and chaos of the city. If times required it, Judge would hold Mass in the most unlikely places, including firehouses and Pennsylvania Station. This drove certain literalists in the clergy crazy, but no matter—Judge pressed on. (To one of his antagonists, a certain monsignor in the chancellery who frequently phoned to admonish him, Judge once said: "If I've ever done anything to embarrass or hurt the church I love so much, you can burn me at the stake in front of St. Patrick's.")

The other pillar of Judge's spiritual philosophy was Alcoholics Anonymous. Once, at the White House, he told Bill Clinton that he believed the founders of AA had done more for humanity than Mother Teresa. "He was a great comfort to those with troubles with the drink," says McCourt, who usually saw Judge twice a month at AA. "He'd always say, 'You're not a bad person—you have a disease that makes you *think* you're a bad person, and it's going to fuck you up.' " McCourt pauses a moment. "He had no compunction about language. Not with me, anyway."

Back in the early eighties, Judge was one of the first members of the clergy to minister to young gay men with AIDS, doing their funeral Masses and consoling their partners and family members.

Photograph: Shannon Stapleton/Reuters.

Friar commitments: Father Judge with Henry, a homeless man who regularly received meals at St. Francis of Assisi Church.

He opened the doors of St. Francis of Assisi Church when Dignity, a gay Catholic organization, needed a home for its AIDS ministry, and he later ran an AIDS program at St. Francis. Last year, he marched in the first gay-inclusive St. Patrick's Day parade, which his friend Brendan Fay, a gay activist, organized in Queens.

Cardinal O'Connor wasn't exactly a fan. "I heard that if Mike got any money from the right wing," says McCourt, "he'd give it to the gay organizations. I don't know if that's true, but that's his humor, for sure."

Perhaps the most unusual thing about Judge was how simultaneously New York and un–New York he seemed. Judge's roots in this city ran deep—he was born here and raised here—and he knew everyone, from the homeless to the mayor. But he lived on an entirely different plane of priorities from that inhabited by most New Yorkers. He was nonacquisitive, unselfish, and uncomplaining. "Once in a while," his friend Michael Duffy, a friar from Philadelphia, said in his homily for Judge, "he would say to me, 'Michael Duffy'—he always called me by my full name—'Michael Duffy, you know what I need?' And I would get excited because it was hard to buy him a present or anything. I said, 'No, what?'

" 'You know what I really need?'

" 'No, what, Mike?'

" 'Absolutely nothing. I don't need a thing in the world. I am the happiest man on the face of the earth.' "

BILL COSGROVE, A LIEUTENANT IN the Manhattan Traffic Task Force, was in a car on West Broadway when he heard on his radio about the first plane hitting the World Trade Center. He raced to Tower One to help guide rescuers in and out of the area. Later, inside the building, he found a group of firemen, including Christian Waugh, clustered around a granite desk at the tower's emergency command post. "I was just about to tell them which way to drive," says Cosgrove. "That's when the whole building shook. The lights went out. And there was this giant vacuum sound." Waugh dropped to the ground. Others, including Cosgrove, ducked into the nearby stairwell. "We thought it was our building that was collapsing," says Cosgrove. "It wasn't." He's now pretty sure it was Tower Two. "The pressure was sucking the windows out of Tower One."

The men waited in total darkness. Abruptly, they were enveloped in plumes of smoke, fireproofing, and pulverized cement. "You couldn't breathe," says Cosgrove. "You couldn't see. It was totally dark. Someone shouted, 'Everybody hold hands!' "

Gasping, their eyes stinging, the men reached out for one another and started a slow, awkward march out of the stairwell and back through the lobby. They had proceeded no more than twenty paces when it happened. Cosgrove tripped over something.

A body.

Everyone stopped. One of the firefighters aimed his flashlight low across the ground. A halo of light framed a man's face. Everyone saw it. "Oh, my God," they began to shout. "It's Father Mike."

He wasn't buried under much rubble; his body, even his face, was still perfectly intact. They took his pulse. Nothing. "I took an arm," says Cosgrove. "Someone else took an arm. Two other guys took his ankles." Waugh grabbed him by the waist, and together the men carried him out of the building. They found a bunch of broken chairs on an outdoor plaza and nestled Judge in one of them, so that they could carry him down a staircase to the street. That was the moment a Reuters photographer, Shannon Stapleton, snapped the picture that Christopher Keenan, one of Judge's closest friends at the friary, now calls "a modern *Pietà*."

JUDGE WAS BORN IN BROOKLYN IN 1933, two days before his twin sister, Dympna. His parents were Irish immigrants from County Leitrim; he lost his father, a grocery-store owner on Dean Street, at 6. Judge was a charming, plucky kid, the type who reveled in the city, wandering everywhere and setting up a shoeshine stand in front of the Flatiron Building just to make a few extra bucks.

For as long as Dympna can remember, Judge wanted to be a priest. Faith came naturally, effortlessly to him; he was an altar boy in elementary school and joined the Franciscan friars at just 15. He took vows of poverty, chastity, and obedience in 1955, was ordained in 1961, and spent the next 25 years hopscotching between parishes in New Jersey. He settled in New York in the summer of 1986, at the friary of St. Francis of Assisi Church.

He became the Fire Department chaplain in 1992, after his predecessor, another friar at Assisi, died of cancer. "Priests and firemen both enter people's lives at a point of crisis," muses Duffy. "And they have similar outlooks on life—it's the need to help, to rescue. So you have Mike Judge wanting to do that in a spiritual way, and them wanting to do it in a physical way. It was a natural match."

At the friary, Judge's room was immaculate and spare. Every morning, he'd wake up at around 6:30 and give thanks for his sobriety. At morning office, he sat in the first row, always on the right, and prayed aloud for the city's workers: its bus drivers and subway workers, its councilmen and mayor. He liked to preach from the first pew as well.

"This was very significant," says Brian Carroll, a friend and fellow friar. "Because when you step out of the sanctuary, you're down with the people, eyeball to eyeball with them. That was the New Yorker in him. As he often said, 'It can get messy, it can get crazy, but it can be an awful lot of fun.' "

Younger friars often looked to Judge as their role model. He was heartily spiritual, never ashamed to introduce God into ordinary conversation. He compulsively blessed people—the pregnant, the homeless, the random traveler on the bus. "While the rest of us were running around organizing altar boys and choirs and liturgies and decorations," Duffy told the mourners in his homily, "he was in his office listening. His heart was open." (But occasionally not his eyes: Duffy later confessed that once, at their New Jersey

Photograph: Ozier Muhammad/Newsday File Photo.

parish, Judge was so exhausted he fell asleep while a parishioner was unloading his troubles; he apologized and asked him to please return the following night.)

He walked almost everywhere, briskly. There were days he'd start at the friary and go all the way to Coney Island via the Brooklyn Bridge, a dignified figure in leather sandals and a friar's habit. He never left his room without a wad of $1 bills to distribute to the homeless.

> "He was very in touch with human vulnerability. Good ministers have an outsiderness to them. And he did, more so than anybody else."

Judge loved being at the center of things, loved being in the media glare. His colleagues often teased him about it—that and his vanity about his thick gray hair, which he was forever combing. As soon as TWA flight 800 crashed into the Atlantic, for example, Judge was racing off to Long Island, tending to the victims' families, leading them in prayer. He also befriended Steven McDonald, the cop who was rendered a quadriplegic after he was shot by a teenager in Central Park in 1986.

The friendships he made with these people were lasting and deep. Judge stayed in touch with many of them until the day he died, writing Mother's Day cards to women who'd lost their children and birthday cards to children who'd lost their mothers. He and McDonald took three trips to Ireland together—both were very committed to the Catholic cause—and two to Lourdes.

"He rarely talked about himself," says McCourt. "He would essentially get you talking about your problem, and the next thing you know, you were talking about your solution—he'd be quietly guiding you toward it. Almost a spiritual therapist, in a sense."

Though Judge famously triple- and quadruple-booked his afternoons, his first priority was always the Fire Department, which kept him in the loop by beeper and radio. If there was a fire of three alarms or more—*beep, beep, beep*—off he'd go, in a large sedan the men kept for him at Engine 1–Ladder 24.

"Most of his life," says Christopher Keenan, "he lived with a great deal of stress about what he *couldn't* respond to—the times he had to say no." Two months before he died, Judge had changed the message on his answering machine. "This is Mychal Judge," he said. "It's so good to get your call. But if you're calling about a wedding or a baptism or funeral, I am so sorry, but I will not be able to do it, because my primary commitment is to the Fire Department."

By nine or ten at night, he would return to his spartan room and spend the next three or four hours on the phone, returning calls, touching base, making sure that the batty shut-in in New Jersey was surviving or that the homeless person he'd found housing for had figured out how to hook up her telephone. He'd write in his journal. And he'd write letters—Carroll calls them his "midnight notes"—to the friends he'd seen that day or the people he was most concerned about. (He made a special point of keeping the letters coming to David Dinkins, especially when the former mayor was going through a rough spell.)

Some nights, he'd conclude with a 1 A.M. phone call to the men at Engine 1–Ladder 24. As soon as a firefighter picked up, Judge would wander over to his window, facing south over 31st Street, and wave.

AS THE FIRST TOWER CONTINUED TO burn, Waugh, Cosgrove, and the others carried Judge over to the corner of Church and Vesey and laid him out on the sidewalk. An EMT pronounced him dead. Cosgrove, pulsing with adrenaline, began to shout at the top of his lungs. "Somebody get this man a priest! This man is a priest!" The firemen ran back to the scene.

At that very moment, José Alfonso Rodriguez, a 28-year-old third-year cop on the downtown beat, was rounding the corner.

"I know where there's a church," he told Cosgrove.

So off he went—up to Church and Barclay Streets, and then into the 163-year-old St. Peter's. A woman inside was tearing up sheets, handing them to people who needed something to cover their mouths. "I need a priest to give someone last rites," he panted.

"They're all out," she said. "Are you Catholic?"

"Yes."

"You're allowed to give someone last rites."

Cosgrove had laid Judge's black fireman's jacket neatly over his head. Rodriguez reappeared and grabbed the lieutenant by the arms. "All the priests are gone," he shouted. "But the lady told me that if you're Catholic, you can do this. Are you Catholic?"

"Yes."

"Me too."

The men looked at each other for a split second. They were both wheezing, covered in ash, and trying desperately to see through the smoke. Tower One was minutes away from collapse.

They knelt down on the sidewalk.

Rodriguez gingerly grasped Judge's hand. Cosgrove laid his hands on Judge's head. *Our Father, who art in Heaven, hallowed be thy name. Thy kingdom come, thy will be done, on Earth as it is in Heaven . . .*

SEPTEMBER 15, THE DAY HE WAS BURIED, would have been the twenty-third anniversary of Judge's sobriety. When he first told his closest friends he was an alcoholic, many of them were stumped. "When he drank," says Duffy, who worked with Judge in the early seventies, "Mike didn't look like he had a problem. I denied it, in fact. I said, 'Nah, you're not a problem drinker.' I think he just decided it wasn't good for him, and he allied himself with others that way."

But Judge knew it was more serious. "He said that he didn't know whether it was genetic or inherited or whether it just *was*," says McCourt, "but that it led him into lunacy. There wasn't too much detail about what he did, other than that he'd find himself in blackouts, or in situations he didn't want to be in. He'd share only in general terms. But he always had his hand out to newcomers."

Often, he led AA meetings himself. Once in a while, he'd take a dozen members on a three-day retreat to Long Island to discuss their struggles with recovery.

"You would tell your story," says Mychal McNicholas, a retired lawyer who attended one of the getaways. (McNicholas changed the spelling of his first name from Michael after Judge died—on his credit cards, business cards, everything.) "You had men who'd been in hell, and they were back now, sober. He would clasp his hands, shake his head, and murmur, 'Oh, beautiful, just beautiful. Such sobriety . . . ' " McNicholas drifts off. Then, abruptly: "Did he ever hug you?"

No, I tell him. I never met Judge. Why,

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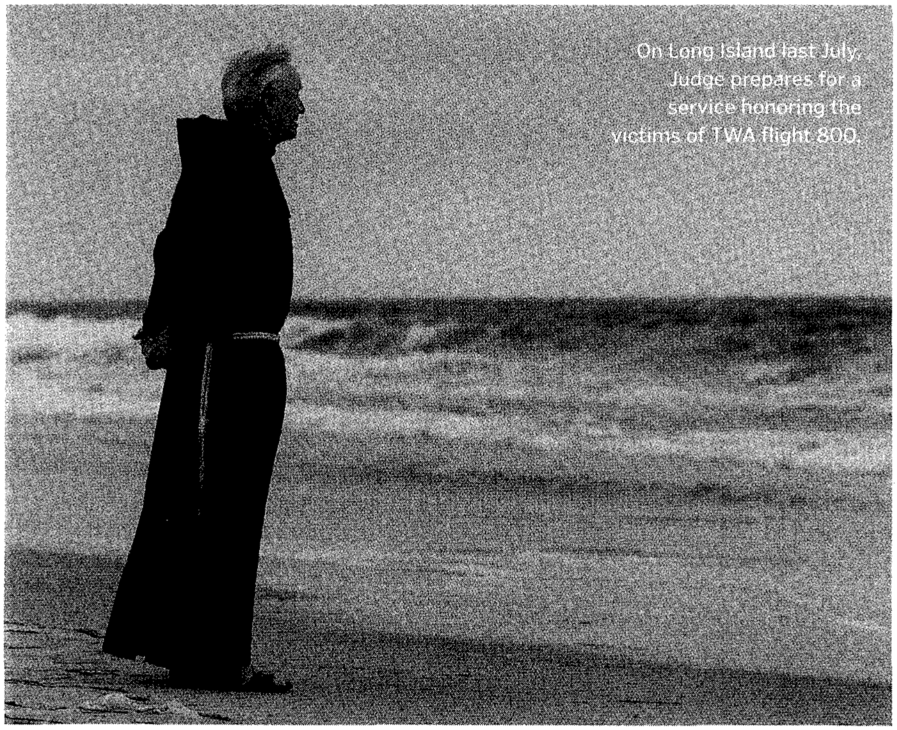
did he give a powerful hug?

"No," he says. "Just the opposite. It was so soft and gentle . . . I haven't been the same since this happened. That's what my daughter says."

ONE OF THE THINGS PEOPLE MISSED ABOUT Mychal Judge," says Brendan Fay, the gay activist, "is that there was a core of sadness or vulnerability in him. He was very in touch with human vulnerability. And that sensitized him, it really did. Good ministers have an outsiderness and apartness to them. And he did, more so than anybody else."

Judge's outsiderness didn't just come from his being an alcoholic; it also came from his being gay. "He recognized the tension between the worlds he lived in," says Fay. "He'd be honored by these members of the far right, and yet at the same time he felt he had to constrain himself. There was a certain sadness about that."



On Long Island last July, Judge prepares for a service honoring the victims of TWA flight 800.

The city's community of gay activists and officials knew Judge was gay early on—Tom Duane, the state senator from TriBeCa who tested HIV-positive in 1988, says he always assumed Judge would do his funeral. But many of Judge's straight friends learned he was gay rather late in their friendship, if at all, and his manner of coming out could be oblique. McNicholas remembers when Judge asked him to sponsor a gay man in AA. "I figured it out after that," he says.

And Judge seems never to have come out to the men across the street, at Engine 1–Ladder 24. Tom Ryan, president of FireFLAG/EMS (Firefighters Lesbian and Gay), says it's still tough to be an openly gay firefighter. "Because I had made it public that I was gay," he says, "I kept my distance from Mike Judge. I had to be very respectful of his position in life and realize that he was able to accomplish more in the way he lived."

But he was out to Thomas Von Essen, the fire commissioner. "I had no problem with it," Von Essen says. "I actually knew about his homosexuality when I was in the Uniformed Firefighters Association. I kept the secret, but then he told me when I became commissioner five years ago. He and I often laughed about it, because we knew how difficult it would have been for the other firefighters to accept it as easily as I had. I just thought he was a phenomenal, warm, sincere man, and the fact that he was gay just had nothing to do with anything."

But the fact is, sometimes it did—particularly when he was ministering to Catholics who were struggling with their own sexual orientation.

"Mike taught me how to come out as a young man," says Brian Carroll, who in addition to being a friar at St. Francis is also a psychotherapist. "And how to see sexuality as an important part of who I am. He took away the shame. For some people, sexuality is a part of their shame. Or homelessness is a part of their shame. Or addiction is a part of their shame. Mychal helped people embrace all the shame parts of themselves and turn them into something good."

He asks to put down the phone a moment so that he can find something. When he returns, he reads aloud from a letter Judge wrote him from Lourdes.

Almost midnight, September 26, 1994.

The Mass was beautiful. I got a spot to stand right under the feet of Mary so I could keep looking up at her and tell her of all my New York people and their needs, and I knew she heard me. Like all other people in the world, Mary knows that New Yorkers are a very special people, and that we need to be looked over in a very special way. For sure, I march to a different drummer. If ever I had any Episcopal ambitions, I'd better put them in the dustbin. Looking around at all the clerics in the church, they are great men, probably good to the core—but I often think I'm in a different church than them . . . and that's okay.

SOMEHOW, JUDGE'S BODY GOT FROM the sidewalk at Church and Vesey to St. Peter's. When Christian Waugh went back to look for him, he found Judge lying regally on the altar, his helmet and badge perched in mute tribute on his chest. Tom Ryan found him there, too. "I walked into this church," he says. "And in a world that was gray and dark, there was color, and laying on the altar was the body of Mychal Judge. In a horrendous moment, it was a beautiful sight."

The pastor at the church called the cardinal's office. The cardinal's office called the friary. An ambulance picked Judge up. He was slipped into a body bag and brought back to Engine 1–Ladder 24.

The firefighters placed their chaplain on a cot in the back of the station. Then they cordoned off the area with a clothesline and some sheets, creating a small, private shrine. The men formed a circle around him, got down on their knees, and started to cry.

Keenan sat with Judge until he was taken to the morgue. His death certificate bears the number 00001—the first official casualty of the World Trade Center.

ON SEPTEMBER 10, LESS THAN 24 HOURS before he died, Judge happened to rededicate Von Essen's old firehouse in the Bronx. The department has the ceremony on videotape. "Good days, bad days," says Judge, clad in a bright white robe. "But never a boring day on this job. You do what God has called you to do. You show up, you put one foot in front of the

(continued on page 160)

Photograph: Ed Betz/AP Wide World Photos.

STOPPING SPIN LADEN

TO COUNTER OSAMA AND HIS KARAOKE MICROPHONE, THE U.S. IS DEPLOYING FOOD DROPS, SHORTWAVE-RADIO BROADCASTS, AND A MADISON AVENUE VET WHO USED TO SING THE PRAISES OF UNCLE BEN'S RICE. BUT ARE THESE THE BEST WAYS TO WIN THE HEARTS AND MINDS OF THE MUSLIM WORLD?

BY SIMON DUMENCO

* * *

What's not to like? we've been asking ourselves. If Osama bin Laden & Co.—and a significant number of apparently *not* clinically insane Muslims worldwide—hate the West, it must be because they misunderstand the product, right? "The West should be a brand manager's dream," columnist Alice Thomson writes in Britain's *Daily Telegraph*. "It may be big and brash, but there is nothing phony about the product."

That brand-management jargon isn't just incidental; the State Department actually talks that way. Or at least the boss, Colin Powell, does. The Thursday before September 11, Powell stood before hundreds of his charges—mostly State Department types—at a D.C. conference and declared, "What are we doing? We're selling a product. That product we are selling is democracy. It's the free-enterprise system, the American value system. It's a product very much in demand. It's a product that is very much needed."

Post–September 11, of course, we suddenly figured out that international perception of that product has long been faltering, and in a big way. "How is it," asked House International Relations Committee Chairman Henry Hyde at a recent congressional hearing, "that the country that invented Hollywood and Madison Avenue has such trouble promoting a positive image of itself overseas?" Good question, Henry. Now somebody named Charlotte gets to answer it.

BRAND CHARLOTTE

"When I heard Colin Powell talking about all that brand stuff," one Madison Avenue veteran tells me, "I thought, *That came directly from Charlotte.*"

Charlotte is Charlotte Beers, the newly confirmed chief of public diplomacy and public affairs at the State Department (she's one of Powell's six deputies). But so far, none of us has heard much from Under Secretary Beers because the woman who is the de facto minister of propaganda has, after an initial flurry of sound bites, clammed up. ("She's had over 250 interview requests," a State Department flack tells me, "and we're not granting any of them.") Probably because she's too busy taking a crash course on suddenly being a diplomat at the worst time ever to suddenly become a diplomat.

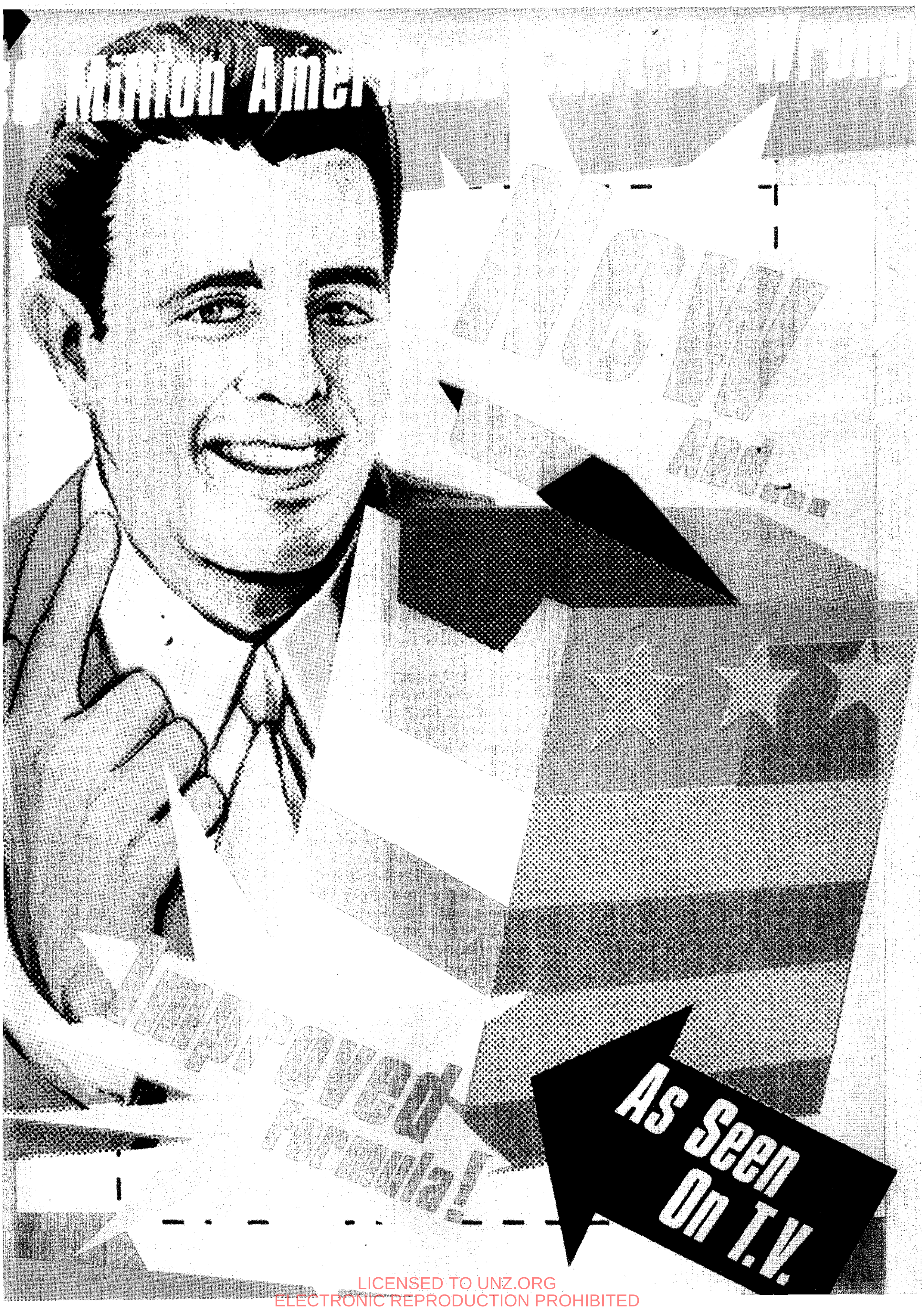
"We saw it as a bold and interesting appointment," says a diplomatic State Department diplomat.

Beers was an advertising-industry fixture for four decades—she's headed three advertising agencies, including, mostly recently, J. Walter Thompson. A Texas gal (well, a 66-year-old Texas gal) with a southern drawl, she's the daughter of an oilman and started her career in advertising as a brand manager at Uncle Ben's. "Well, they eat a lot of rice over there," a former colleague deadpans. (Later on in her career, she also helped market Gillette—not that the Taliban have much use for razors.) "I mean, I like Charlotte very much, but her appointment was preposterous."

Still, perhaps by selecting someone with a total lack of diplomatic experience, Colin Powell was suggesting that marketing is more powerful than diplomacy. Or maybe he was acknowledging the general triumph of the private sector in figuring out fabulous new ways to "win hearts and minds."

Then again, the appointment may signify the triumph of Brand Beers. "To be honest, she was very successful in advertising because she's a major schmoozer," says another ex-colleague. "She had a famous Rolodex—there's hardly anyone she didn't know." Under the letter *P:* Powell, Colin. They served on the board of Gulfstream Aerospace together.

ILLUSTRATION BY TAVIS COBURN


0 Million Americans Can't Be Wrong
New
And...
Improved
Formula!
As Seen
On T.V.

SLOGANS 'R' US

But let us dispense with the cynicism for a moment. Let us assume that not only is Beers a brilliant choice to wage our propaganda war, but there is, in fact, a propaganda war to be won. Where do we begin? By disarming ourselves of at least one standard weapon in advertising's arsenal: the slogan. "You can't boil down America into a slogan," says William Rugh, the president of AMIDEAST, a D.C. organization that promotes understanding between the U.S. and the Middle East. "America isn't a single product—it's not Coca-Cola. If Charlotte Beers thinks America is a product to sell, that won't work."

More to the point, the diplomatic corps probably won't play along if that's her intention. Rugh, who served as the U.S. ambassador to Yemen during the eighties and ambassador to the United Arab Emirates in the nineties, is a career diplomat who also held several jobs at the old USIA, the United States Information Agency (which was folded into the State Department in 1999). He's seen the "Let's sell America" approach waft through Washington before: "We had one USIA director who was responsible for the Wrigley's account, and he said he wanted those of us who had been in the business to develop a slogan to identify America that was like a gum slogan. Well, most of us are skeptical of slogans and bumper stickers. We never came up with one because we thought it was a dumb idea."

CONSUMER CHOICES IN THE MIDDLE EAST CAN BE INSTANTLY ROILED BY POLITICS. ARIEL, EGYPT'S BEST-SELLING DETERGENT FOR TEN YEARS, WAS BOYCOTTED BECAUSE IT HAD THE SAME NAME AS ISRAEL'S PRIME MINISTER.

TARGET (AUDIENCE) PRACTICE

Which is not to say that it's not a good idea, in a P.R. war, to drive home some basic points over and over again. The consensus among the diplomatic corps is that Powell's refrain—that America is waging a war on terrorism, not on Islam—bears endless repetition because it's a matter of continually unspinning the master propagandist whom Tony Blair has called "Spin Laden."

Another terribly basic advertising tenet—*know your target market*—will also be tricky. "We tend to lump the Middle East into one big pot of terrorists, or people engaged in sort of messy peace-process questions, or oil sheiks—very stereotyped and superficial views," says John McNeel, who spent the past five years living in Dubai, where he was chairman and CEO of Saatchi & Saatchi Middle East. "But if you consider the difference between a country like Saudi Arabia and, say, Egypt, those are two radically different regimes, radically different cultures that have completely different demographics."

Perhaps the most Westernized demographic in the region is the wealthy, 2 million-strong United Arab Emirates, where you can find swanky malls and cineplexes.

Teeny Qatar—home of Al Jazeera and site of the region's first women's tennis tournament in February (Martina Hingis played, and she wasn't wearing a burqa)—has just 700,000 inhabitants.

The biggest country in the region, Egypt, with 69 million people, is avoided by some Western multinationals because of widespread poverty.

Iran, with a population of 66 million, and Iraq, with 23 million, are markets that have been written off by many Western marketers because of the political tensions there.

Home to 22 million people, Saudi Arabia is a traditional U.S. ally, but its ruling royal family places extreme restrictions on its media, as McNeel discovered when he ran a campaign for Pampers: "It was illegal to show a baby's bottom, because that's a display of naked flesh." Saatchi & Saatchi would often simply do an end run around the censors because it's estimated that two thirds of Saudi homes have (technically illegal) satellite dishes.

And consider what's coming off those satellite signals: not just Al Jazeera, the high-profile, 24-hour, CNN-style Arabic news channel, but all manner of Western programs, including *Survivor III*, *Buffy the Vampire Slayer*, and MTV's *Diary of Snoop Dogg*.

But just because a given region might have access to—and a seeming appetite for—Western media product, that doesn't necessarily translate into a receptivity to American propaganda. In fact, the opposite might be true. "You can't have all those violent American movies out there and then think that a rebranding effort can change our image overnight," says Thomas Sattizahn, a Chicago-based consultant who has helped set up broadcast operations in more than 56 countries, including the U.A.E. (where *Rush Hour 2* was playing last week at the Al Mariah cineplex in Abu Dhabi). Likewise, Saatchi & Saatchi's McNeel cautions against misreading the mind-set of ostensibly Westernized pockets throughout the Middle East. "There's a phenomenon throughout the region that call the 'schizophrenic consumer.' They wil make choices to wear Levi's or eat at McDonald's, which on the face of it seems to represent an embracing of a Western lifestyle. But that's an incorrect reading o what that choice is all about." (McDonald's throughout the Middle East close five times a day for prayer time.)

In other words, shopping in the Middle East is often *just* shopping, though consumer choices can be instantly roiled by the politics of the region. Procter & Gamble's Ariel—Egypt's best-selling laundry detergent for more than ten years—was subjected to a widespread boycott because it shared the same name as Israel's prime minister. It was seen as part of a vast Jewish conspiracy.

Even more instructive: Coca-Cola was subject to a long-standing ban because the company has invested heavily in Israel. "Even to this day, Pepsi is No. throughout the Middle East," McNeel says. "Coke has been trying to win back some of the lost ground, but so far they've been pretty unsuccessful. They were just out of the market for too long."

That "out of the market for too long" sentiment is a useful metaphor overall. "There was, throughout the nineties, a steady hacking away at the budget of USIA," a State Department staffer tells me. "Throughout the world, we closed libraries and cultural centers, we cut back on English teaching and performing arts." In the Middle East specifically, an Arabic-language *Life* magazine–type glossy called *Al-Majal* (it loosely translates as *Domain*) was scrapped in the mid-nineties. "It had articles about life in the United States, about democracy, free enterprise, issues of the day." Circulation was under 100,000, but pass-along readership was enormous.

And now it's become clear just how spotty our old-school "fast media"—radio broadcasting—is throughout the region. The Voice of America—as much as it infuriates Jesse Helms (he was apoplectic that it aired an interview with a Taliban leader in September)—doesn't actually have much reach in Afghanistan and surrounding countries. It's administered by the Broadcasting Board of Governors, an independent federal board with a $450 mil-

Brand USA calling: A wheat shipment on its way to Afghanistan.

ion budget for foreign-language broadcasting. "Until I was sworn in last November," says Norm Pattiz, the chairman and founder of the giant Westwood One radio network, "I think I was the only radio broadcaster who's ever been on the board." On a tour of the Middle East, he "found that our broadcast services there amounted to just seven hours a day of Arabic broadcasting." And that was on shortwave and a barely audible AM signal.

The broadcasts have been expanded somewhat since September 11, and the signal beefed up in Afghanistan, thanks to Commando Solo EC-130 planes equipped with airborne transmitters. But Pattiz's vision is grander than merely garnishing the existing infrastructure: He plans to create an entirely new service called the Middle East Radio Network—what he calls "a 24-hour-a-day Arabic service targeted at an audience 25 and under, utilizing Western broadcasting techniques." As he enthuses about MERN's planned talk shows and public-affairs programming, he gets so worked up that he has to stop himself. The network, as revolutionary as it would be for the region, "is not rocket science," he points out. "This is basic broadcasting blocking and tackling."

Pattiz's inspiration for the $30 million venture, which would involve a new network of AM, FM, and digital transmitters, came after he conducted Western-style focus groups in the region. "I realized there's a media war going on over there—using hate radio, disinformation, incitement to violence, government and journalistic self-censorship. U.S. international broadcasting wasn't even a participant. Less than 2 percent of the population had even heard of the Voice of America, let alone listened to it."

Jesse Helms's objections notwithstanding (he's in favor of reviving the more overtly propagandistic Radio Free Afghanistan, which broadcast during the Gulf War), Pattiz seems confident the board will get the needed financing.

Still, it's one more indication of how we're in it for the long haul. At the earliest, MERN would be up and running only by late spring of next year.

THE BATTLE FOR MARKET SHARE: GOOD VS. EVIL?

Still, if Middle Eastern "consumers" are angry about a product—whether it's Coca-Cola or America's foreign policy—how can we turn them around?

Ambassador Rugh recommends recruiting lay ambassadors: "It's very powerful when an American Muslim stands up in front of a Saudi audience and says, 'You know, America may look to you like a nonreligious society, a society hostile to Islam, but I can tell you, having lived there, that Americans are open and respectful of religion, including Islam.' "

Rugh suggests pro-U.S. propaganda can't come only from Americans. In regard to our broadcasting efforts, he says, the old "Letter From America" approach—from the BBC's Alistair Cooke, syndicated around the world for more than 50 years—should be emulated. "There ought to be an Arab Alistair Cooke broadcasting in Arabic every day," he says.

In a way, Charlotte Beers's most serious challenge may be to persuade the administration to temper its own reductive language regarding the region. Saatchi's McNeel, for instance, cites President Bush's "You're either with us or you're with the terrorists" line as particularly troublesome. "A lot of countries in the region, even a country like Pakistan, which has made a bold decision to be in the Western camp in the fight against terrorism, are walking a very fine line and wouldn't by any means want to send out a signal saying, 'Okay, now we're on the side of the U.S.'

"The authors of the events of September 11 clearly had as one of their main objectives to polarize moderate Arabs, to polarize moderate Muslims around the world to fall more resolutely into the anti-American camp." *If you're not with us, you're against us* plays into that.

Ultimately, McNeel agrees with Ambassador Rugh—that if we have any hope of success in the propaganda war, it has to be fought from within the Middle East by Middle Easterners. "The campaign has to involve respected Muslim figures from the region. They need to be recruited in such a way that it's representative of their values and their convictions. There's been a lot of talk about how un-Islamic the acts of September 11 were, and I think that is a clear angle of attack that has to be brought across much more clearly."

THAT WAS THEN. THIS IS NOW.

"The State Department has taken the view that to know us is to love us," spokesman Richard Boucher told *Advertising Age* in more innocent times (in April). It's hard to imagine that sort of guileless statement coming out of the State Department today. Strangely, though, similar refrains are still coming from the White House.

"How do I respond," President Bush asked at a recent press conference, "when I see that in some Islamic countries there is vitriolic hatred for America? I'll tell you how I respond: I'm amazed. I'm amazed that there is such misunderstanding of what our country is about, that people would hate us. I am, I am—like most Americans, I just can't believe it. Because I know how good we are, and we've got to do a better job of making our case."

Beers, for her part, seems to be busy managing expectations. Testifying before Congress, she recently characterized the propaganda war's goal as reaching young people. "It's the battle for the 11-year-old mind," she said, sounding ominously like someone who has decided that the 12-and-over demographic may already be a lost cause. ■

E-mail: sd17@aol.com

Photograph by AP/Wide World.

SPRING AHEAD

Sure, fashion seems like an indulgence right now, but it might just kick-start your enthusiasm for living in the city again. Here, a guide to the best of the coming spring 2002 season: all the key looks and how to wear them. **BY MARK HOLGATE**

At the just-finished run of fashion shows in Europe, there was a new name on everyone's lips: Cipro. People who used to swap dates of the latest shipments to the Balenciaga store on the Avenue Georges V were busy trading the numbers of Parisian doctors willing to hand out prescriptions. Welcome to the spring 2002 collections, where X-ray machines, metal detectors, and gun-toting security guards were as prevalent outside the show venues as romantic frills and furbelows were inside. Members of the audience—last seen vigilantly charting the turf wars between LVMH and the Gucci Group—were sharing the latest reports from CNN, and passing around tattered thirdhand copies of the New York *Times*.

But if the new world order was difficult for the front-row set to digest, it was even tougher for the designers. In New York after the tragedy, collections were shown, with little fanfare, to scattershot—and shell-shocked—audiences. While many editors and writers made it to Europe, there were only a handful of New York store buyers in attendance. (A big round of applause, then, for Kal Ruttenstein of Bloomingdale's, Julie Gilhart of Barneys, and Anna Garner of Henri Bendel.) Plus, designers had to grapple with a seemingly unanswerable question: Do people even *care* about fashion these days? The designers conceived and created their collections before September 11, but they can only be seen in a post-tragedy framework. Given the difficulty of predicting the clothes-buying public's mood—or the economy—it's hard to know what will look appealing on store racks a few weeks from now, let alone when spring comes around.

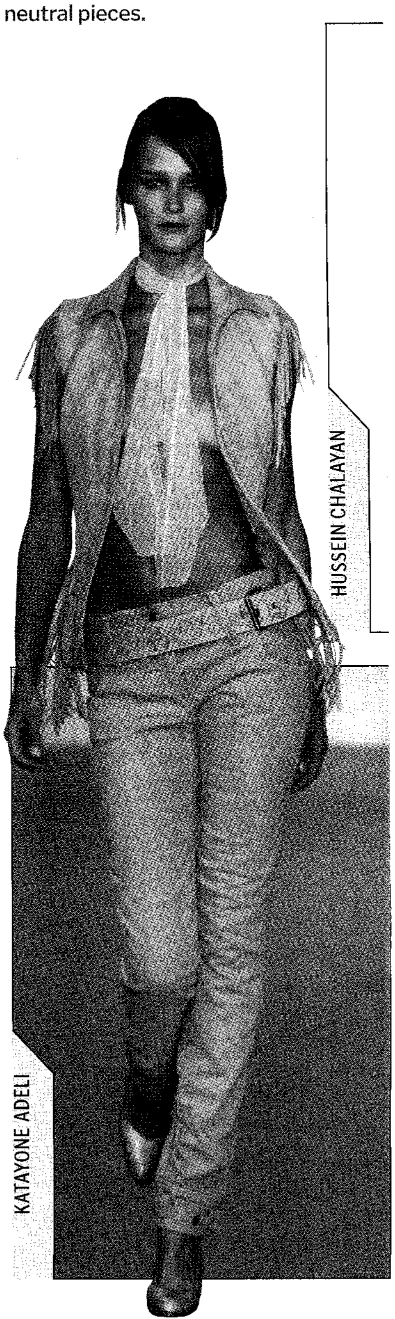
Nevertheless (and at the risk of sounding superficial), there was a lot of great, easy-to-enjoy fashion out there. The looming recession had already made designers scale back on the theatrics and focus on delivering clothes that women could actually *wear*. Now that impulse seems all the more appropriate. The collections that were the freshest fused the passions of the season—romantic, ethnic, and pastoral looks—with a slick urban sensibility. Artsy-craftsy details like smocking, patchwork, embroidery, and fringing got an extra jolt when paired with the season's backbone-of-the-closet pieces: masculine blazers, wide-legged pants, classic shirts.

Over the next few pages is the best of spring: the trends, accessories, and must-have basics that—if the designers, retailers, and Mayor Giuliani get their way—you'll be rushing out to buy in a few months' time. There is, however, at least one purchase that's worth making right now. The CFDA/*Vogue* Fashion for America T-shirt, which went on sale last week at department stores and designer boutiques citywide, costs a mere $22.50, with the proceeds going to the Twin Towers Fund. It may not be the most expensive sartorial splurge you'll make in the coming months, but it will undoubtedly be the most meaningful.

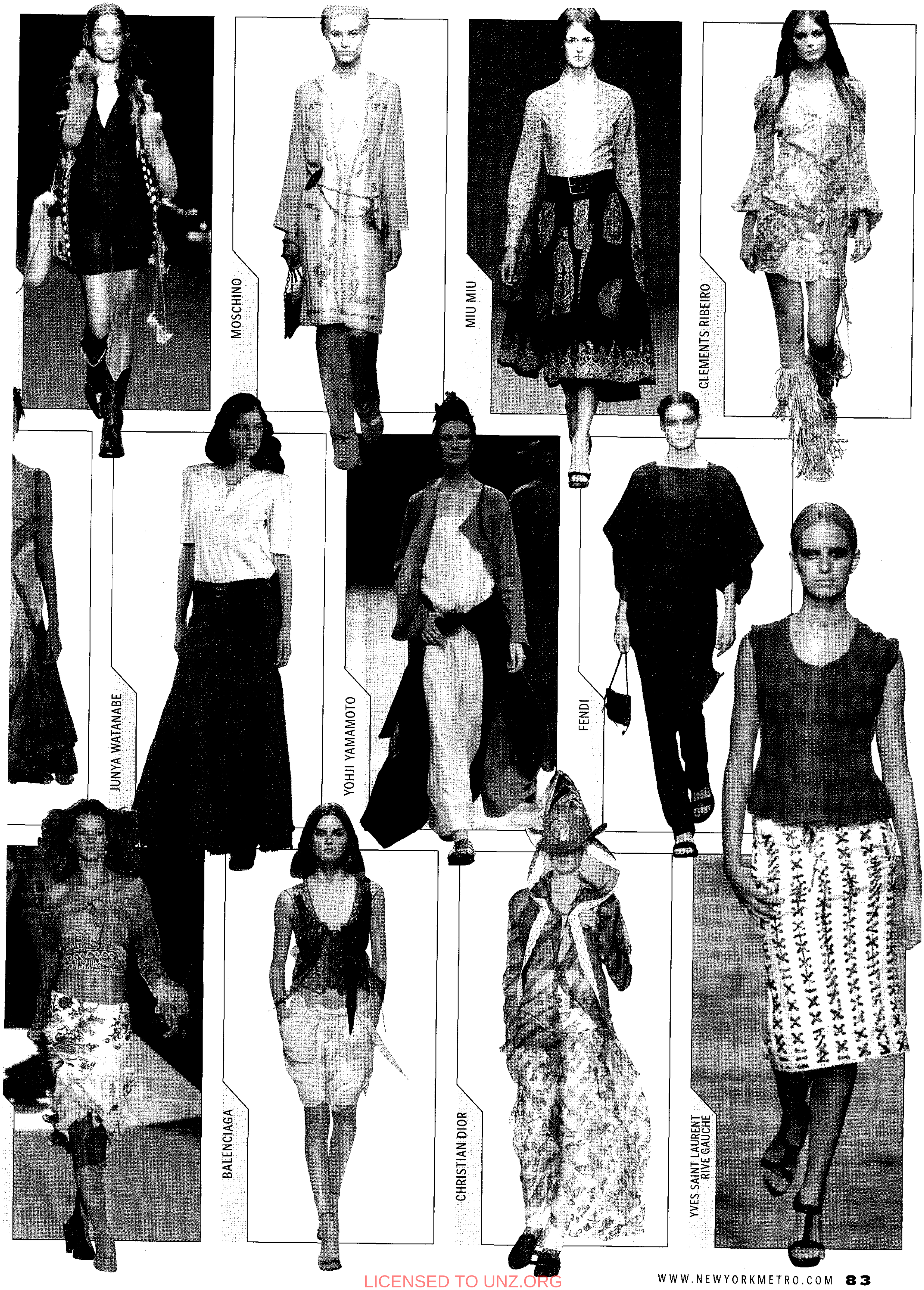
GLOBAL WARMING›

Designers draw inspiration from a melting pot of world influences, taking a creative road trip from the American Wild West to Northern Africa, from Eastern Europe to the Indian subcontinent. Pay attention to the richly handworked details: folky patchwork chiffon, suede fringe, beaded leopard-skin silk, and Moorish-patterned cotton.

WHAT TO BUY: Obviously, a little takes you a long, long way. Best to invest in a key item—the hand-laced skirt from Tom Ford for **Yves Saint Laurent Rive Gauche** or **Balenciaga**'s luxe hippie patchwork top—and mix with simpler, neutral pieces.



Photographed by firstVIEW.com



MOSCHINO

MIU MIU

CLEMENTS RIBEIRO

JUNYA WATANABE

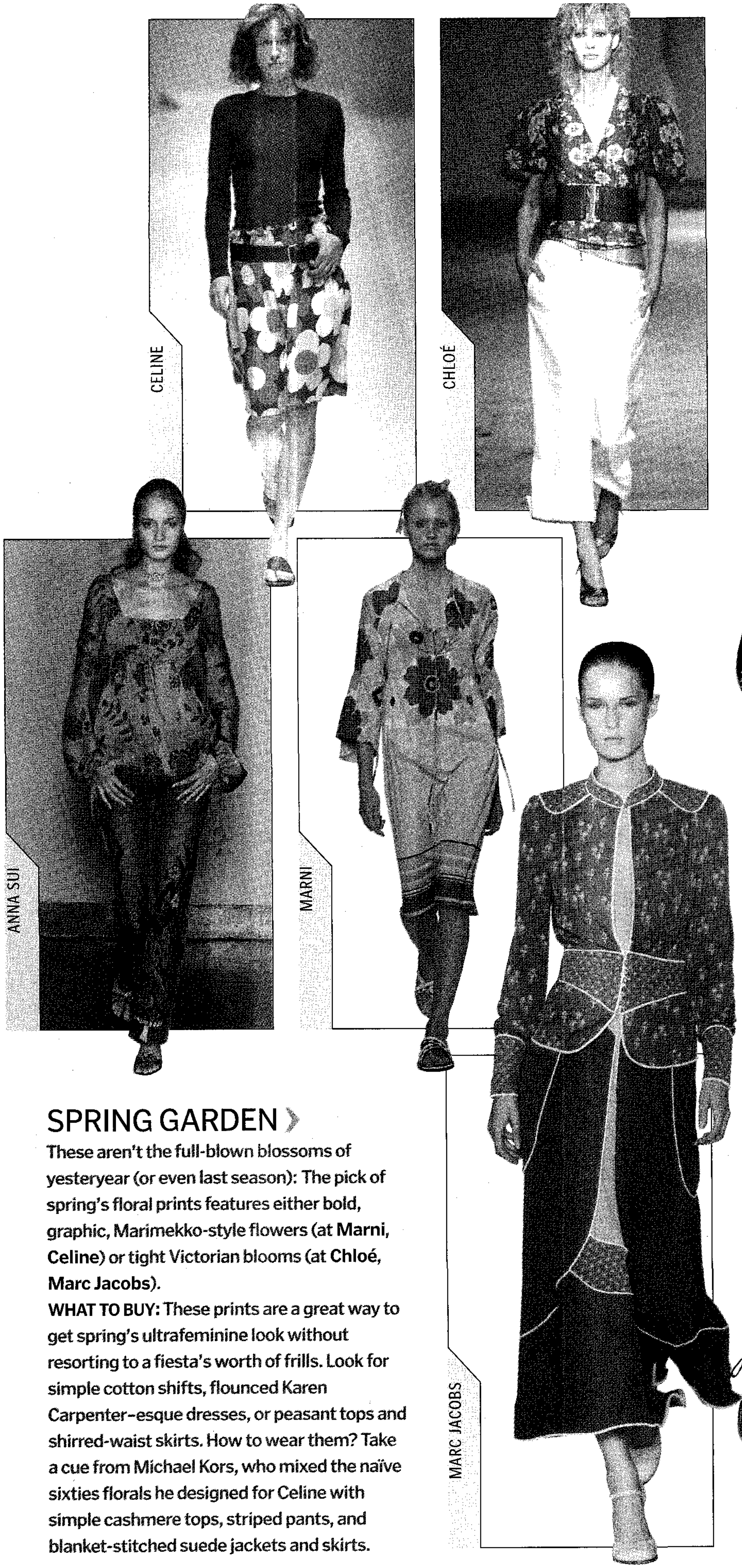
YOHJI YAMAMOTO

FENDI

BALENCIAGA

CHRISTIAN DIOR

YVES SAINT LAURENT
RIVE GAUCHE



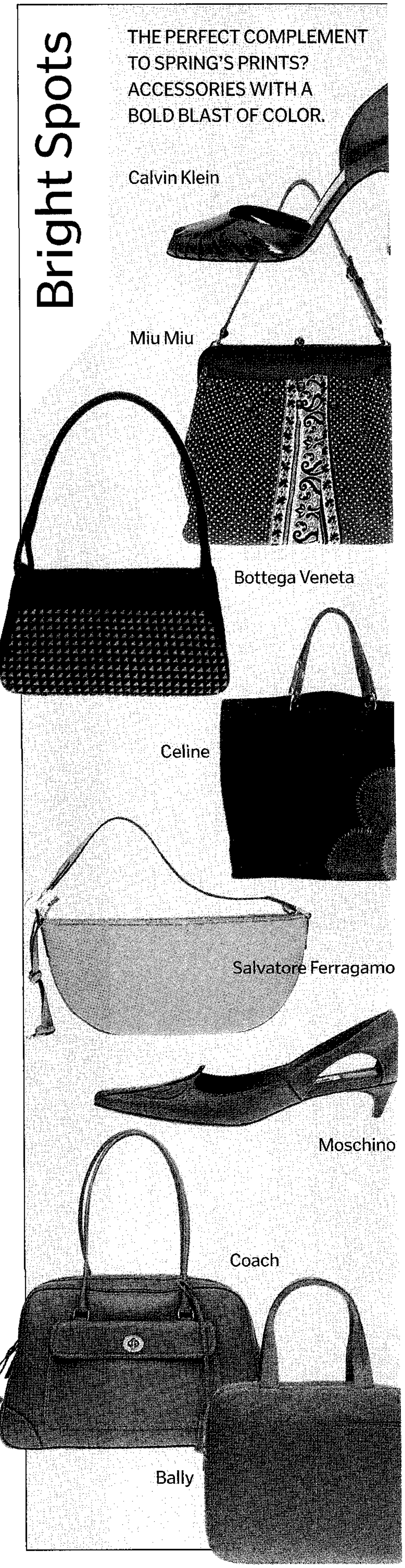
SPRING GARDEN ›

These aren't the full-blown blossoms of yesteryear (or even last season): The pick of spring's floral prints features either bold, graphic, Marimekko-style flowers (at **Marni, Celine**) or tight Victorian blooms (at **Chloé, Marc Jacobs**).

WHAT TO BUY: These prints are a great way to get spring's ultrafeminine look without resorting to a fiesta's worth of frills. Look for simple cotton shifts, flounced Karen Carpenter–esque dresses, or peasant tops and shirred-waist skirts. How to wear them? Take a cue from Michael Kors, who mixed the naïve sixties florals he designed for Celine with simple cashmere tops, striped pants, and blanket-stitched suede jackets and skirts.

Bright Spots

THE PERFECT COMPLEMENT TO SPRING'S PRINTS? ACCESSORIES WITH A BOLD BLAST OF COLOR.


Calvin Klein

Miu Miu

Bottega Veneta

Celine

Salvatore Ferragamo

Moschino

Coach

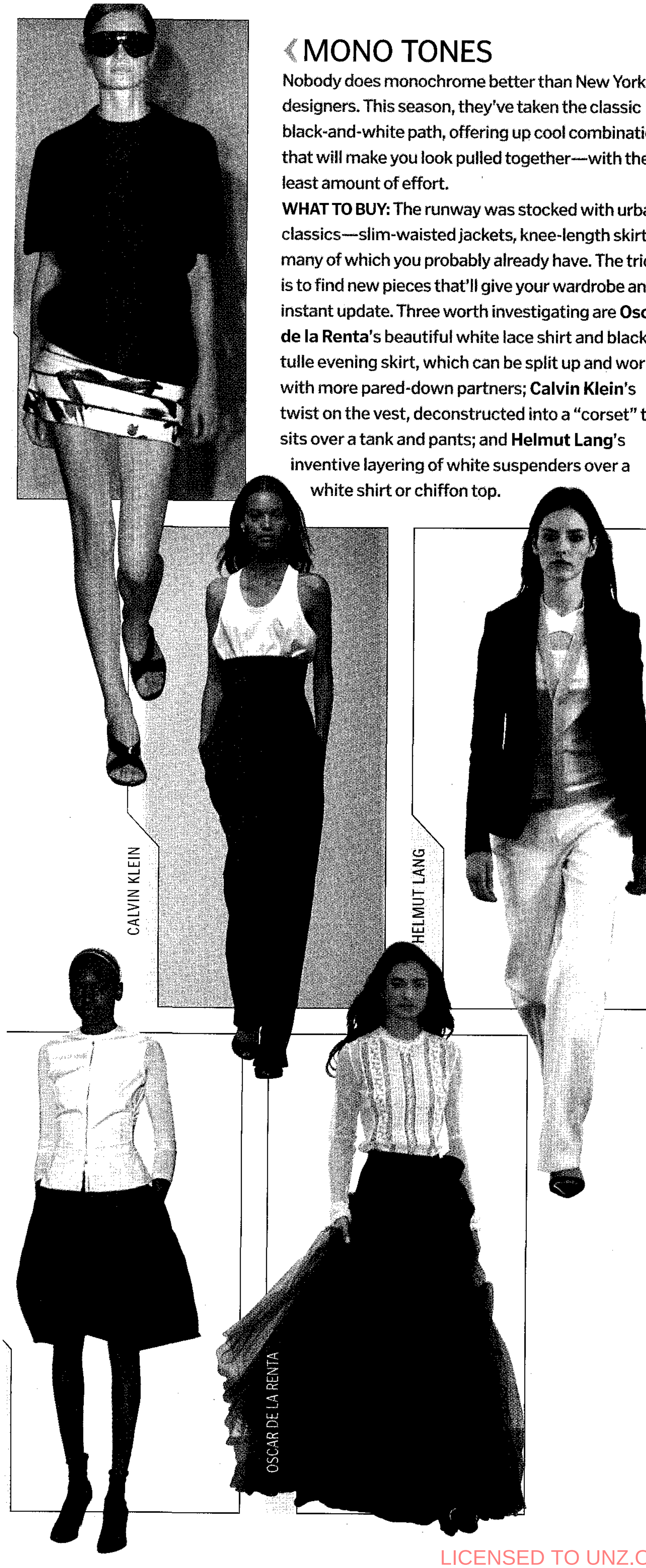
Bally

Fashion Editor: Monica Schwei

‹MONO TONES

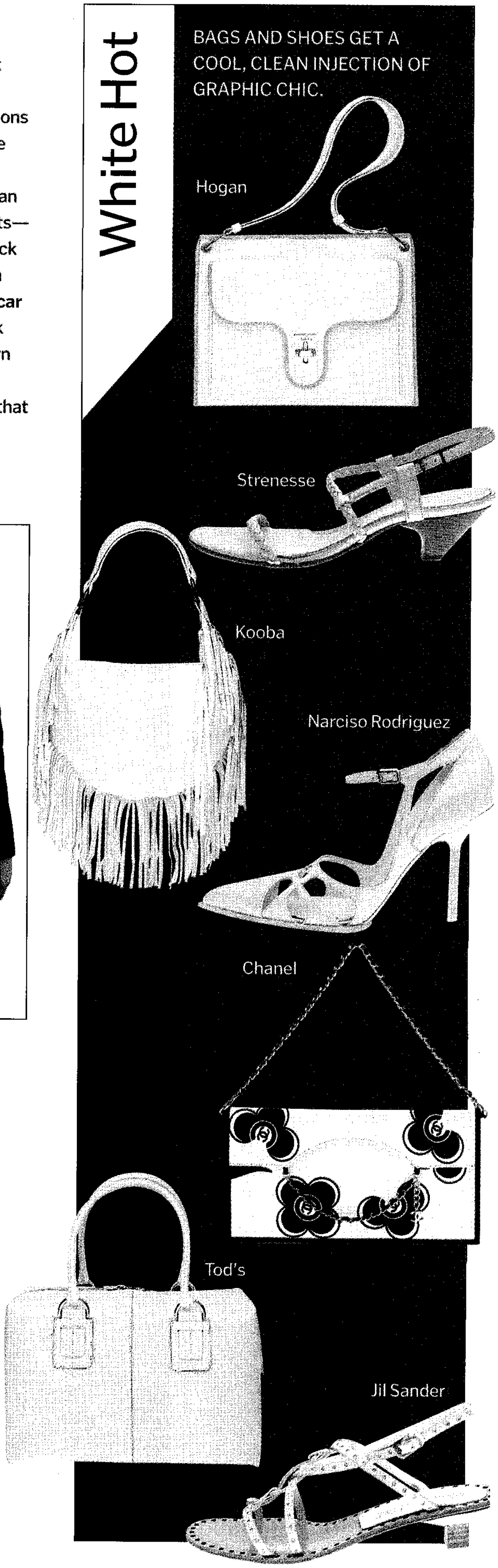
Nobody does monochrome better than New York designers. This season, they've taken the classic black-and-white path, offering up cool combinations that will make you look pulled together—with the least amount of effort.

WHAT TO BUY: The runway was stocked with urban classics—slim-waisted jackets, knee-length skirts—many of which you probably already have. The trick is to find new pieces that'll give your wardrobe an instant update. Three worth investigating are **Oscar de la Renta**'s beautiful white lace shirt and black tulle evening skirt, which can be split up and worn with more pared-down partners; **Calvin Klein**'s twist on the vest, deconstructed into a "corset" that sits over a tank and pants; and **Helmut Lang**'s inventive layering of white suspenders over a white shirt or chiffon top.


CALVIN KLEIN
HELMUT LANG
OSCAR DE LA RENTA

White Hot

BAGS AND SHOES GET A COOL, CLEAN INJECTION OF GRAPHIC CHIC.


Hogan
Strenesse
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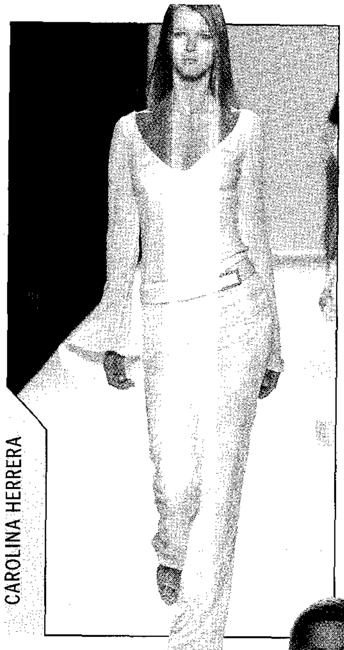
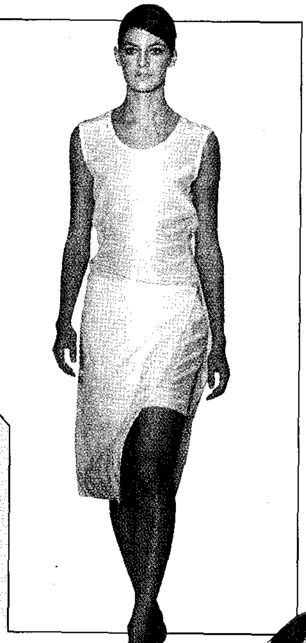
Narciso Rodriguez
Chanel
Tod's
Jil Sander

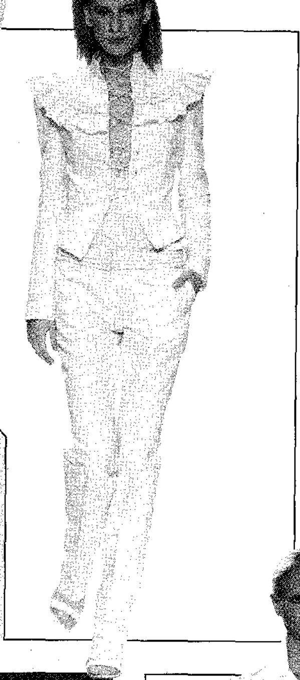

CAROLINA HERRERA

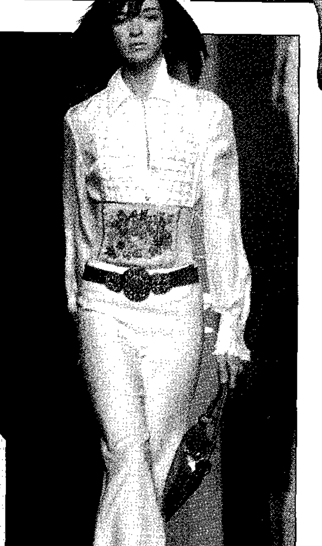

NARCISO RODRIGUEZ

VERSACE

GET IT WHITE›

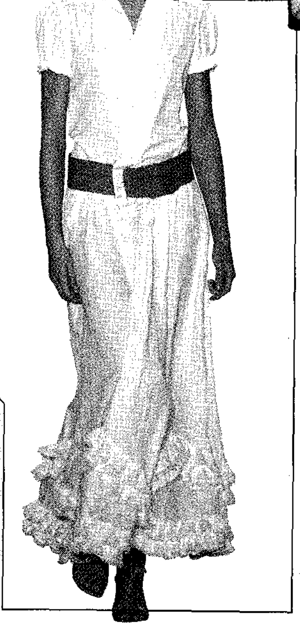
According to the designers, the all-white outfits they showed on the runways symbolize faith and hope. In real life, you'll need to have faith and hope in your dry cleaner if you want to wear it head to toe. Best to think of it as a cool tonic to mix with spring's peasant tops or classic-cut pants. **WHAT TO BUY:** It turned up in nearly every collection, but white definitely says spring '02 when it comes trimmed with rows of little ruffles, as seen at **Valentino, Richard Edwards,** and **Versace.**


GIVENCHY


VALENTINO

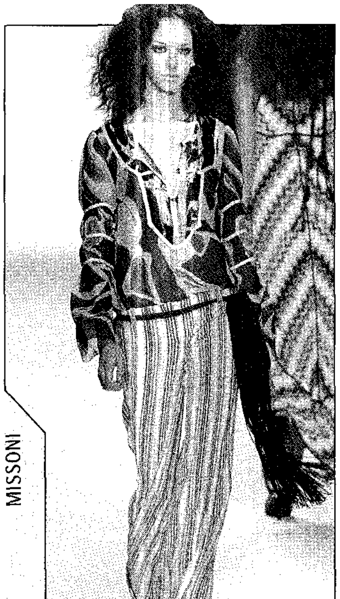
GIORGIO ARMANI

RICHARD EDWARDS

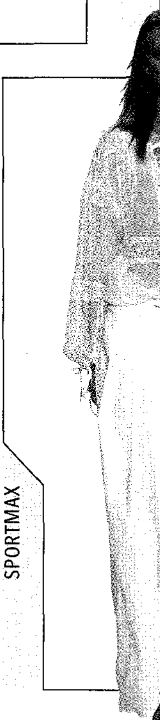

RALPH LAUREN

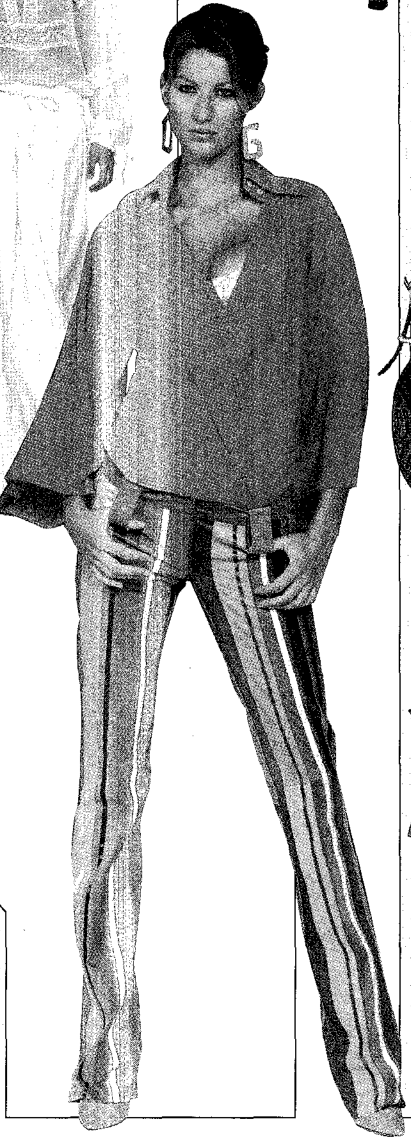
COSTUME NATIONAL

PHILOSOPHY


MISSONI

MAXMARA


SPORTMAX

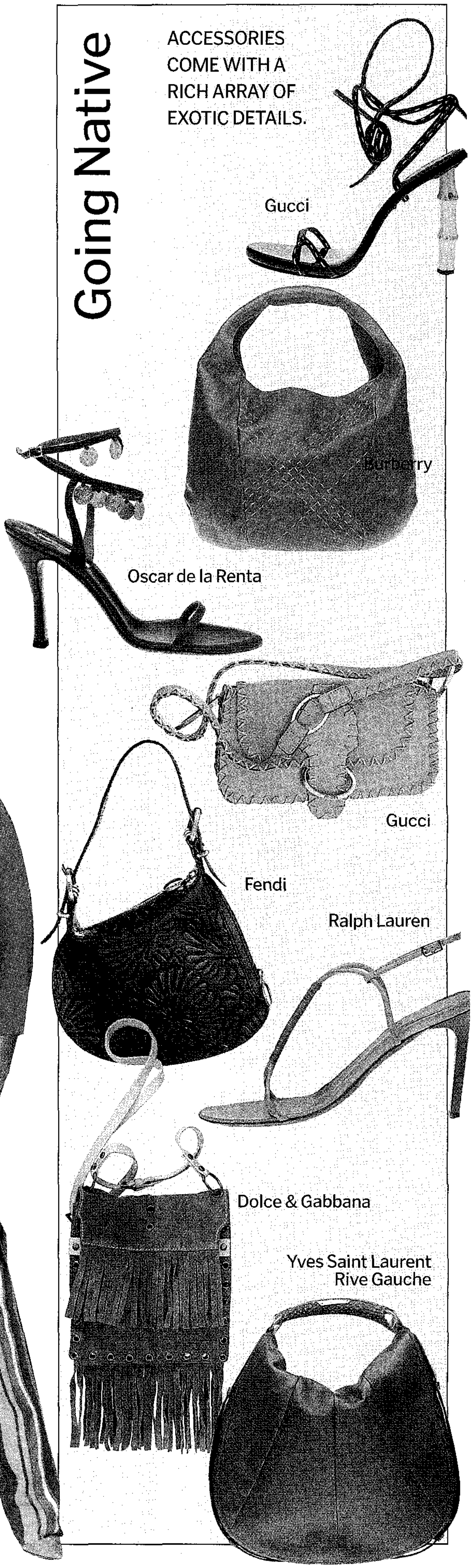

DOLCE & GABBANA

PEASANT DREAMS ›

It all started with this winter's peasant blouse by Tom Ford for Yves Saint Laurent Rive Gauche. Now the loose, easy hippie top is one of next season's star items. The hippest way to wear it is with a groovy pair of striped pants. **WHAT TO BUY:** *Anything* that has a tie neckline and is shirred, smocked, or embroidered. But remember not to go to extremes on the volume front: An oversize top works best with a more fitted bottom half, or vice versa. An overly puffy shirt runs the risk of making you look like a pirate, and that style isn't in fashion—this season.

Going Native

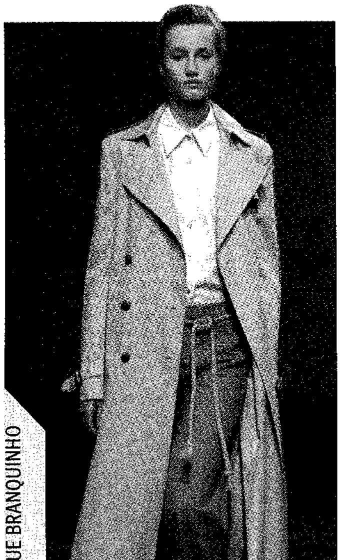
ACCESSORIES COME WITH A RICH ARRAY OF EXOTIC DETAILS.


Gucci
Burberry
Oscar de la Renta
Gucci
Fendi
Ralph Lauren
Dolce & Gabbana
Yves Saint Laurent Rive Gauche

Accessories photographed by Antonis Achilleos

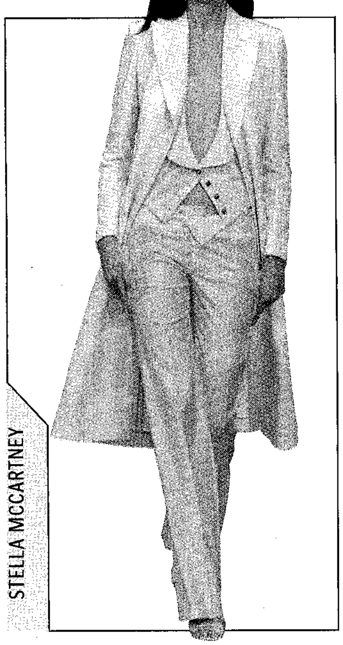
WORK FORCE

Thought designers had forgotten that you have to work in an office? Think again: The pantsuit is back, and now looks newest worn with a matching vest. Also at the top of the agenda: a simple shirt and belted pants worn with a three-quarter-length coat or blazer. **WHAT TO BUY:** Classic black and white is a smart purchase, but shades of brown and beige are the most fashion-forward. Those hues were brilliantly used at **Véronique Branquinho.**

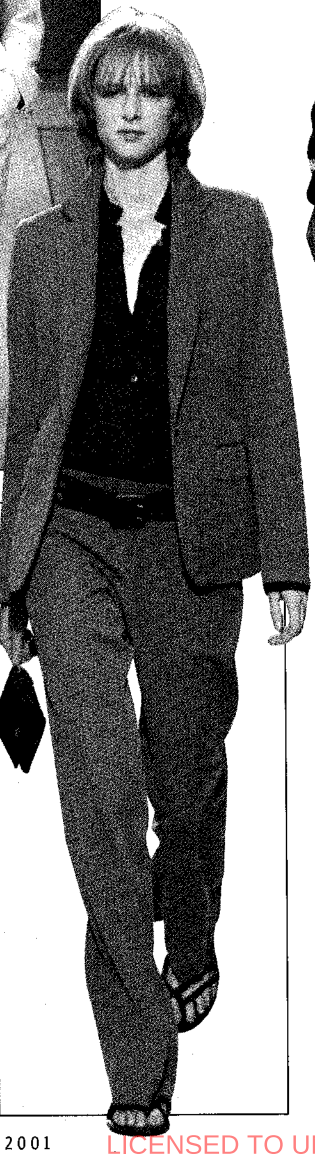


VÉRONIQUE BRANQUINHO

HERMÈS



STELLA MCCARTNEY



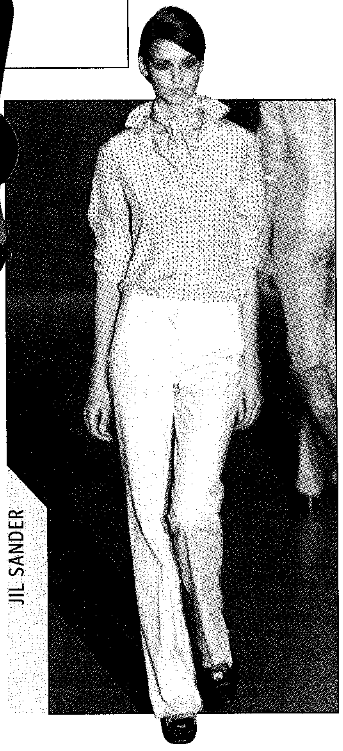
BURBERRY

GENNY

PRADA

SHIRT TALES

The simple pairing of a shirt and pants never looked better: It's th perfect no-fuss, no-nonsense urban uniform. And this season's must-have blouses make it a sna **WHAT TO BUY:** In particular, look for shirts that are striped, wheth monochrome or brightly hued. C try **Prada**'s new basic, a blouse that resembles a slimmed-down tucked-in version of a man's pajama top, which was shown with everything from buckled pants to brocade skirts.



JIL SANDER

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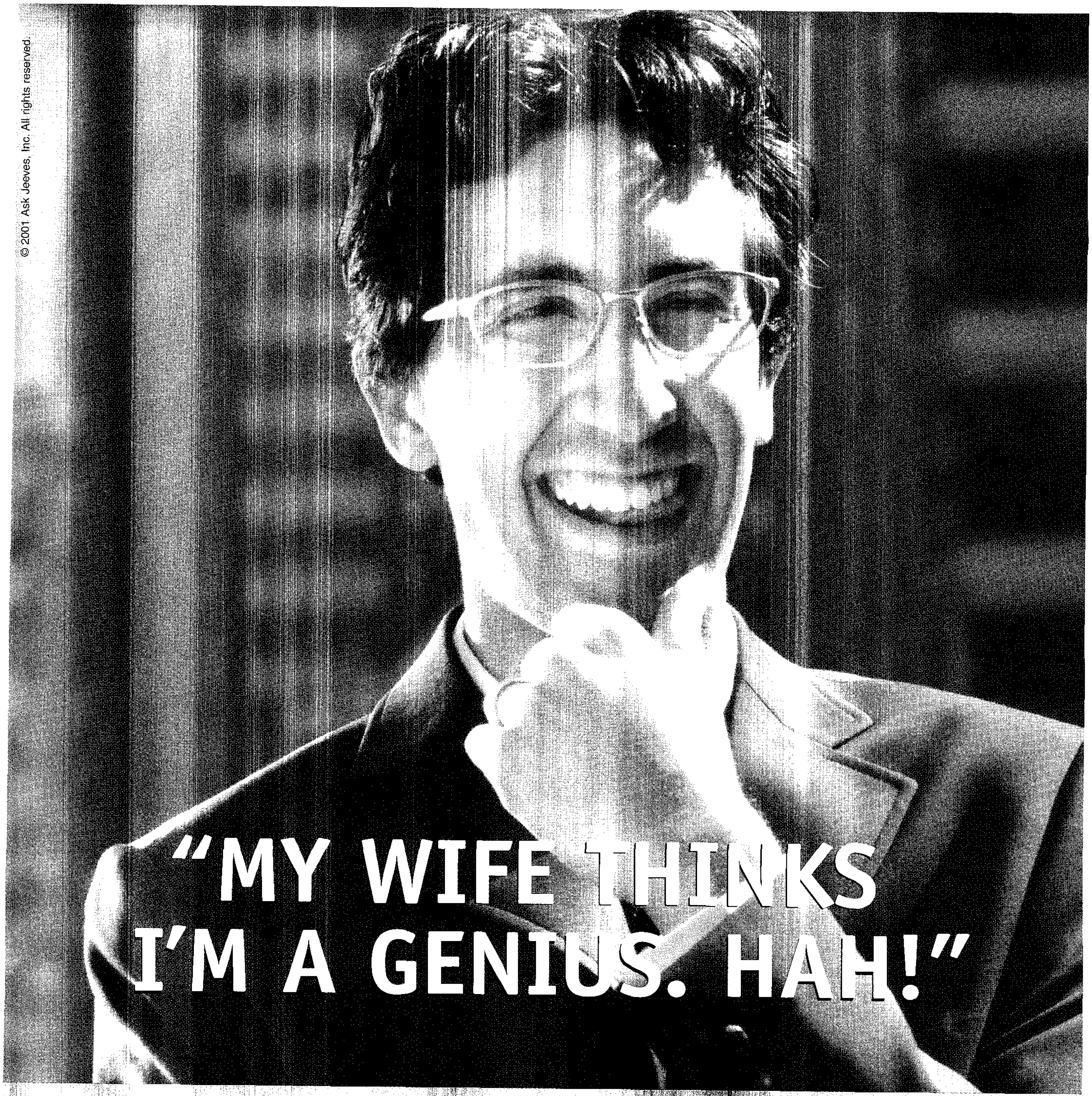

"MY WIFE THINKS I'M A GENIUS. HAH!"

[illegible] tickets to [illegible]

[illegible] bed and [illegible]

[illegible] With Jeeves [illegible]

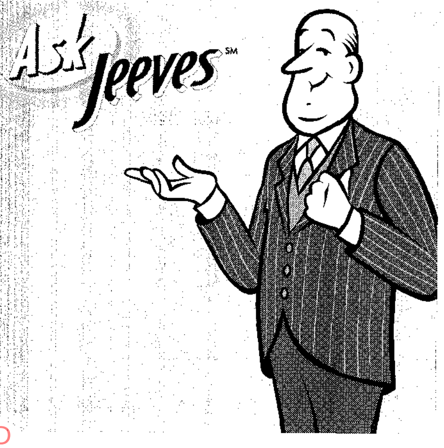
[illegible] answers [illegible]

[illegible] using a word [illegible]

[illegible]

Where should I go for a romantic weekend? Ask

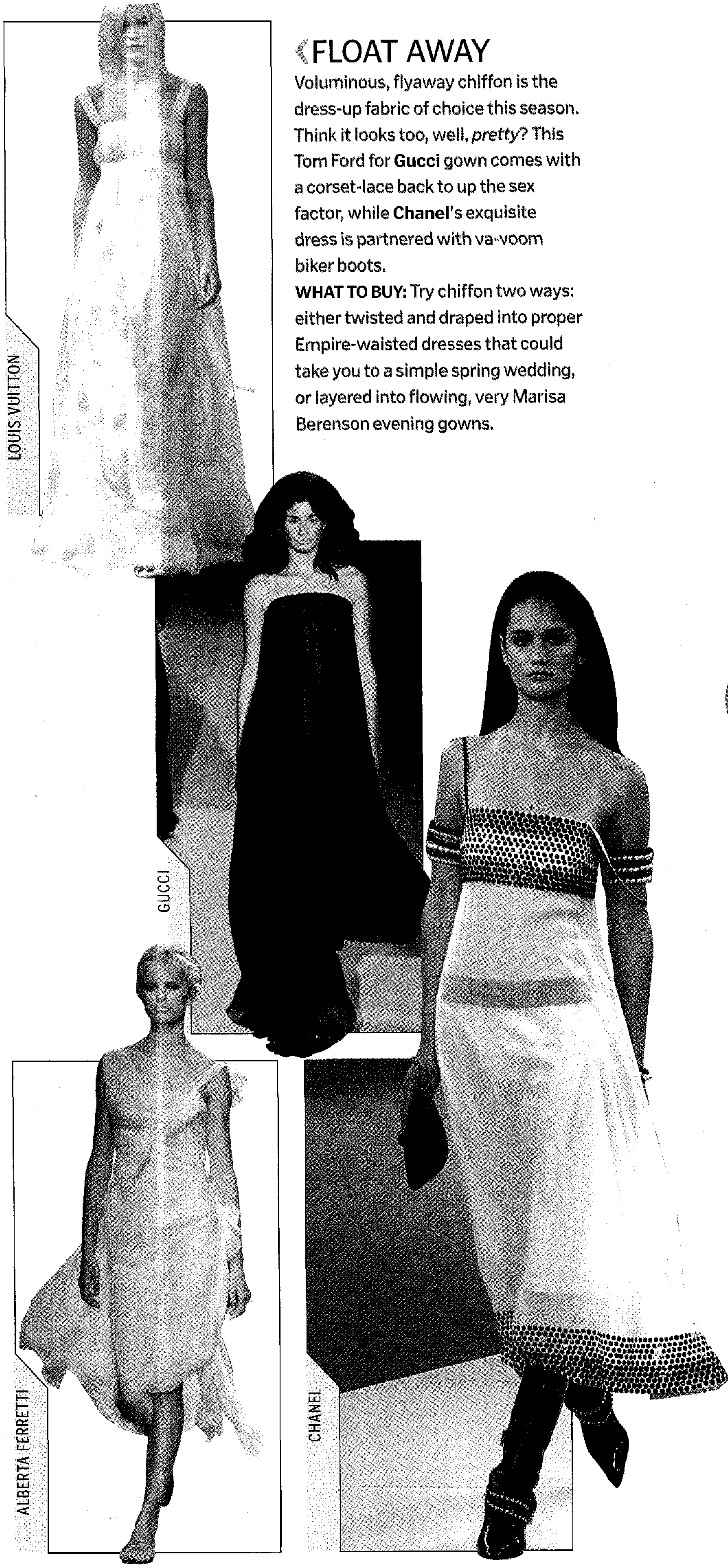
For the [illegible] every [illegible] at Ask.com.


Ask Jeeves SM

FLOAT AWAY

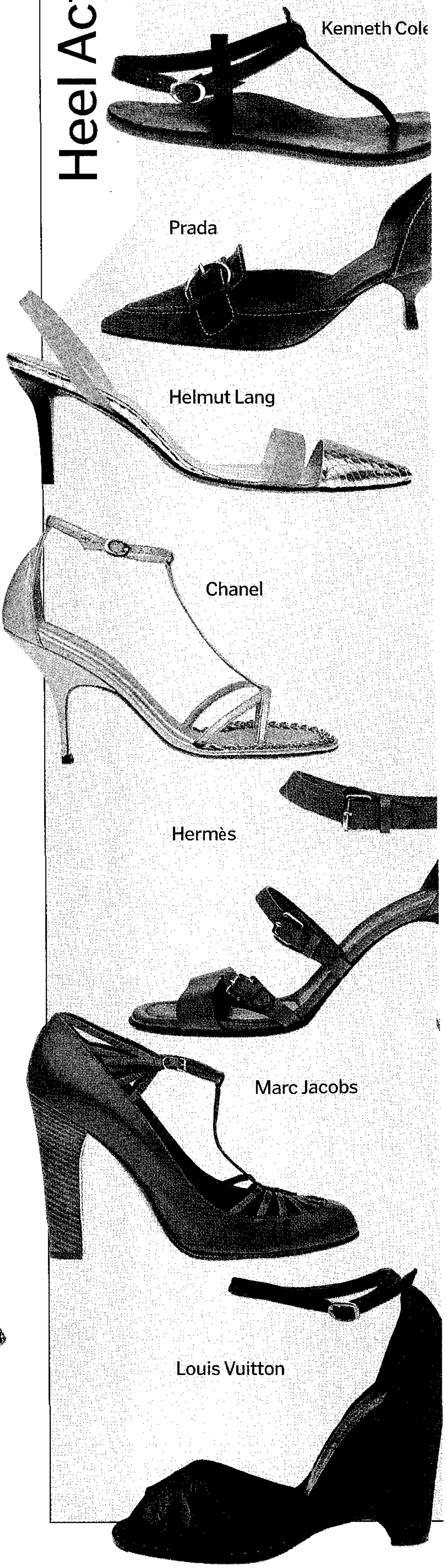
Voluminous, flyaway chiffon is the dress-up fabric of choice this season. Think it looks too, well, *pretty*? This Tom Ford for **Gucci** gown comes with a corset-lace back to up the sex factor, while **Chanel**'s exquisite dress is partnered with va-voom biker boots.

WHAT TO BUY: Try chiffon two ways: either twisted and draped into proper Empire-waisted dresses that could take you to a simple spring wedding, or layered into flowing, very Marisa Berenson evening gowns.


LOUIS VUITTON
GUCCI
ALBERTA FERRETTI
CHANEL

Heel Action

WHETHER FLAT OR STACKED, SPRING SHOES HIT NEW HEIGHTS.


Kenneth Cole
Prada
Helmut Lang
Chanel
Hermès
Marc Jacobs
Louis Vuitton

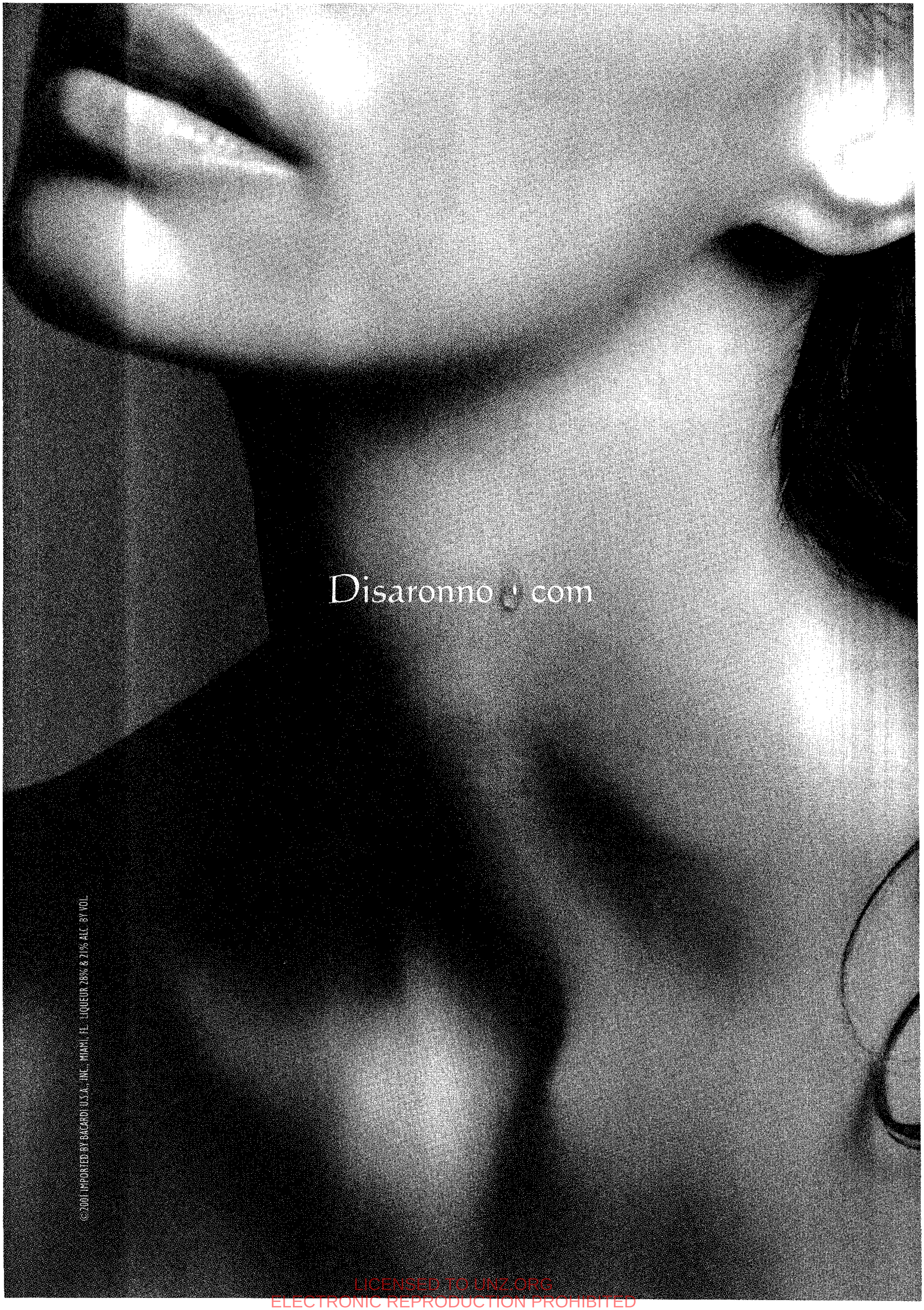
PLANNING THE PERFECT PARTY

IT'S THAT TIME AGAIN. If it's up to you to plan this season's soiree, here's a look at some of the best places to host everything from an intimate gathering to a mega bash.

City Sensation

OHM (16 W. 22ND ST. BETWEEN Fifth and Sixth avenues, 229-2000; www.ohmnyc.com), a Flatiron nightclub works some fantastic magic. It makes a 17,000 square-foot space feel intimate. It pulsates to a silky groove, yet is also acclaimed for holiday and corporate theme events. Bring 200-500 to dine and dance on the grandly columned Grand Plaza, or reserve part for 50-100. The sensational New World cuisine can arrive as a prix-fixe dinner, buffet or intimate cocktails with hors d'oeuvres. Well-known for putting together any sized parties with very short notice, they'll also put groups on the guest list for scheduled events like New Year's Eve. ■

Creative Services Director: Beverly Hood Allen Editor: Christy Casamassima Creative: Wink Creative Writer: Mitch Kaplan Research: Lory Conklin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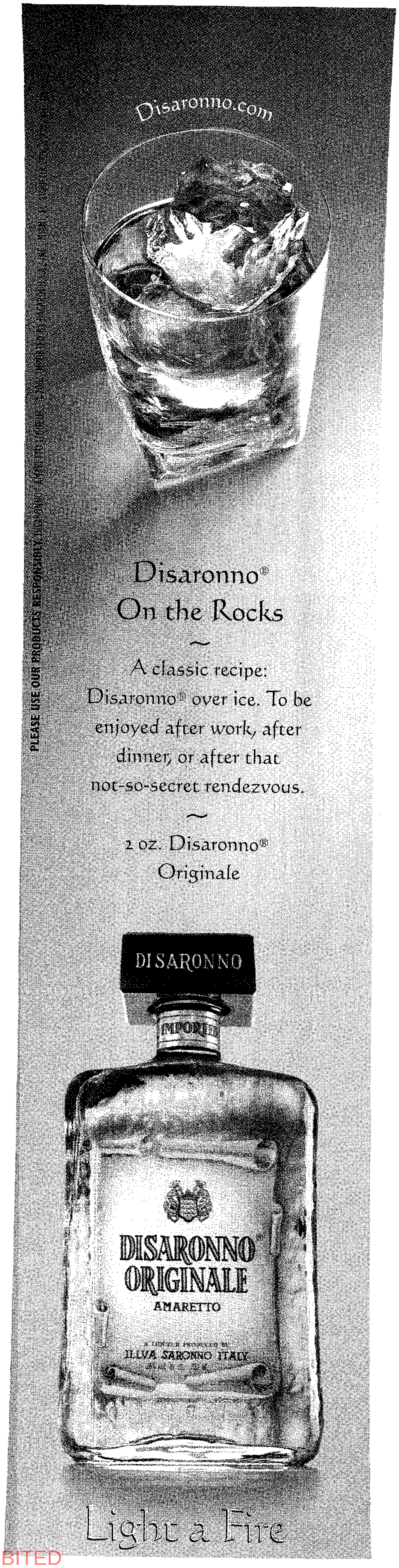
The Disaronno® Recipe for the Perfect Holiday Sip

THE DISARONNO® HISTORY OF IGNITING ROMANCE IS intimately connected with the holiday season. In 1525, a fresco painter from the school of Leonardo da Vinci, named Bernardino Luini, arrived in Saronno, Italy, which was rebuilding after war. Luini was commissioned to paint frescos in the recently refurbished sanctuary of Santa Maria delle Grazie. Luini was captivated by the beauty of the innkeeper: a young, fair-haired widow, at the small inn where he stayed, convincing her to sit as the Madonna in his fresco, an "Adoration of the Magi." During their sessions, she fell deeply in love with the kind, gentle painter and wished to give him a gift, but had little money. With only passion as a budget, she soaked a handful of apricot stones in brandy and offered the bottle to Luini to express her feelings. The fresco can still be seen today. Disaronno® has remained the widely acknowledged gift made with passion. At this time of year, the sounds of corks popping can reach a critical mass. This year, try a different, flavorful take on bubbly by serving guests Disaronno® Mimosas. Elegant, refreshing and delicious – they are a great way to toast passion, friends, and family. ■

Disaronno® Mimosa

½ cup Disaronno®
3 cups orange juice
1 750 ml bottle Martini & Rossi® Asti Spumante, chilled
12 mint leaves, to garnish

In a pitcher, stir together orange juice and Disaronno®. Fill Champagne flûtes halfway with juice mixture and top with sparkling wine. Makes 12 drinks. Garnish with a mint leaf and celebrate!



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The World's Greatest Party

ONLY ONE NEW YORK City site puts your holiday fete onto an international stage where athletes and international celebrities of all types have appeared. Madison Square Garden (4 Pennsylvania Plaza, Special Event Sales, 2nd floor, 465-6106; www.thegarden.com\rentthegarden) serves as center stage in the sports world, for conventions and trade shows and – yes – for any sized seasonal party. Consider the options.

More Traditional restaurant venues are offered at The Play By Play Restaurant, The Club Restaurant, and The Terrace, easily accommodating dining and entertainment for parties of 175-1,200. Dine where the world's best sports scribes have gathered daily for years, or where the world's greatest rock and pop music performers have "hung out" before they go on stage? The food is always excellent, and the menus are custom-designed to any preference.

But – wait. This is MSG. Think big. The Theater at Madison Square Garden is a jewel for special events seating 2,000-5,600, or 400 for a banquet. Just outside The Theater doors stands the impressive theater lobby, a popular location for receptions of all kinds, including sit-down dining for 500.

Come Holiday time, The Theater and lobby dress up for the acclaimed Garden staging of *A Christmas Carol*. New York City's largest wrap-around stage sends characters dancing into the aisles in a musical celebration filled with enchanting special effects – including the audience favorite, an indoor snowfall. Include VIP show tickets in your party.

Or include the Garden All-Access Tour. This behind-the-scenes look at The World's Most Famous Arena rolls out the red carpet and reveals how the magic happens. You never know who or what you'll see.

Yes, it can all happen at the Garden, where "Tailored Hospitality" is the name of the game. ■

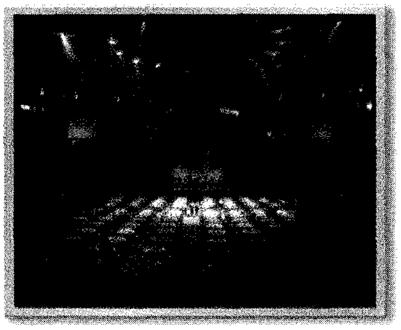
> "When you party at MSG, you dine where the world's best rock and pop performers and sports stars have hung out before going on stage."

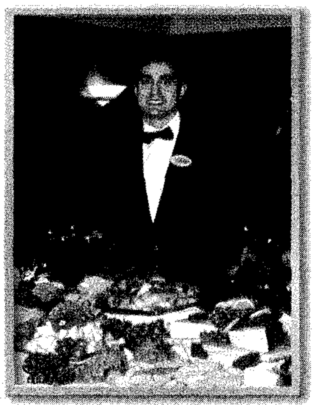
Asian Celebration

STEP INTO CHOW BAR (230 W. FOURTH St. corner of West 10th Street, 633-2212) and revel in the entire Pacific Rim. Chef/partner Peter Klein calls his cuisine "Chinese with accents of Japanese, Thai, and Indonesian." The stylish, hip, eatery features unique house drinks like saketinis, and is famous for its large prawns and Szechuan steak frites. Five-party menus are offered, from hors d'oeuvres and cocktails, to full dinners. Holiday fests for 30 to 50 people fill the large open party room in the back. Done in a modern Chinese celebration motif, no decorations are needed to make it lively. ■

From Big Bashes to Exclusive Meetings

MAKE IT THE GARDEN!

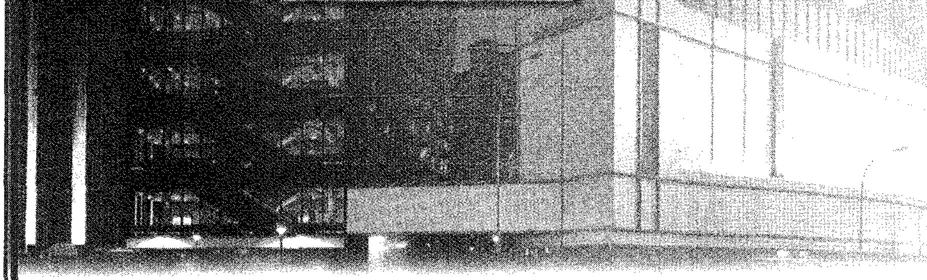




Host your next event at Madison Square Garden, The World's Most Famous Arena, and watch your attendance soar! This prestigious home of the Knicks and the Rangers offers your group – big or small – the perfect setting for your event. From meetings to casual cocktails, award ceremonies to annual trade shows, whatever the occasion, the Garden has just the right space, the right amenities, the right staff to make your event both successful and truly memorable.

Make Your Next Event

A GARDEN EVENT!



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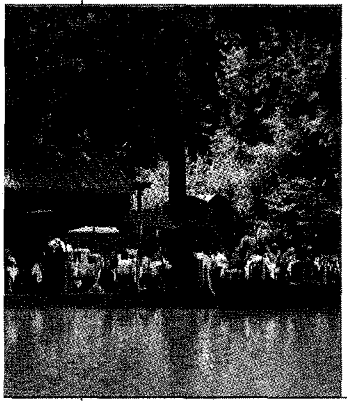
Or check us out at **www.thegarden.com/rentthegarden.**

Countrified Christmas

ENTER THE BOATHOUSE in Central Park (East 72nd Street and Park Drive North, 517-2233) and you've entered a midtown country retreat. The city's only lakeside restaurant handles 125-220 for dinner or 450 for cocktails, with ample space for dancing and a full swing band. A natural but grand New England-style ambience looks onto an English garden, with The Bethesda Fountain and the glittering skyline beyond. Outstanding New York cuisine with a seafood specialty prevails, but menus are gladly created to order from, featuring such delights as Roasted Filet of Striped Bass. Looking for something truly unique? Party on the weather-protected dock. ■



Ten Pin Alley

ONCE JUST AN UNASSUMING BOWLING ALLEY, BOWLMOR LANES (110 University Place between East 12th and East 13th streets, 255-8188; www.bowlmor.com) has exploded into an adult-themed, indoor amusement park. Contained in these two floors are 40,000 square-feet of dramatic architecture, the latest technology, 42 bowling lanes, a bar, a VIP room, and two tiers of party space with enough room to handle 550 people (that's 275 on each floor). Menus range from burgers to four-course dinners featuring entrees like Grilled Cajun Chicken covered with a Tequila Cilantro Pesto. Need room for more? Include the rooftop PRESSURE and invite 1,000 folks. ■

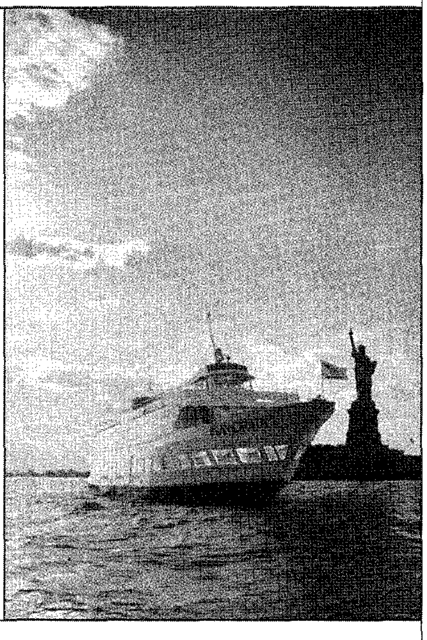
> "Host your holiday party in a charming lakeside setting, a bowling-themed adult amusement park, a world-class yacht, a splendid garden, or a homey, Italian restaurant."

Homestyle for the Holidays

HOMEMADE'S THE byword at Gabriel's Bar & Restaurant (11 W. 60th St., between Columbus Avenue and Broadway, 956-4600; www.gabrielsbarandrest.com), an Italian restaurant where they make the pasta, sorbet, and the gelatos by hand. Celebrities flock here, but owner Gabriel Aiello boasts "a homey and upscale place that's run like a small restaurant in a small town." The private party room seats 15-36, the main dining room 80, so parties to 125 are welcome. Game is featured, including goat and lamb chops prepared on a custom wood-burning grill. A 30,000-bottle wine cellar and the homey atmosphere assures a warm and wonderful time. ■

Christmas Cruisin'

WHY NOT PARTY ALL around Manhattan? World Yacht (Pier 81 at West 41st Street and the Hudson River, 630-8800; www.worldyacht.com) launches five yachts, accommodating 50-500. Each ship offers distinctive decor, climate control, an enclosed deck with panoramic windows, a dance floor, a baby grand piano and room for an eight-piece combo, and each is fully decked out for the holidays. Sail from Pier 81, South Street Seaport or Weehawken, NJ, and indulge in limitless menu options. Bring 100 guests and receive a complimentary DJ. Winter's the best time to cruise. Why? The sky is clearer, the water calmer and, most nights, guests can still venture onto the sundecks. ■



Yuletide Garden

PURE ROMANCE, THAT'S CHARLES, SALLY AND CHARLES CATERERS at The Palm House, Brooklyn Botanic Garden, (1000 Washington Ave., Brooklyn, NY, 718-398-2400; www.palmhouse.com). Set in a renovated, 4,500 square-foot Stanford White-designed greenhouse that looks out on The Reflecting Lily Pools and a fountain, enchantment exudes dining and dancing for of 100-300. Try cocktails in the Steinhardt Conservatory – home to a rainforest, desert, indoor lily pool and aquatic room, amidst winding paths, waterfalls, bridges, palms, cacti, or bonsai. Dinner, whether you choose sit-down or buffet, features Tuscany specialties, a raw bar, or classic filet mignon. At evening affairs, guests may explore the grounds, and delight to miniature magical holiday villages and trains. ■

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Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place...I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?...
ERIC ASIMOV $25 and under N.Y. Times 6/21/2000

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Holidays from the Heartland

FLEXIBILITY IS KEY AT The Heartland Brewery & Chop House (127 W. 43rd St. between Broadway and Sixth avenues, 646-366-0235; Union Square at 17th St., 645-3400; Radio City, Sixth Avenue at 51st Street, 582-8244; www.heartlandbrewery.com). Among the 300-seat restaurant and the three party rooms – each with its own sound system – 12-550 people can be hosted. A rustic elegance pervades the 1930's chophouse. The handsome woodwork, antique mirrors, and beer memorabilia are apropos, as are the award-winning beers like Smiling Pumpkin and Indian River Ale. The fare? You name it – from carving stations and a smoked seafood bar to a vodka bar. "But" says owner Jon Bloostein, "People come from far and wide for our hors d'oeuvres – the mini-bison burgers on brioche and mini-buffalo chicken spring rolls. Who else can do a good mini-buffalo burger?" ■

Broadway Bash

MARTINI'S RESTAURANT & BAR (810 Seventh Ave. at 53rd Street, 767-1717; www.rieserestaurants.com) boasts the biggest covered-outdoor patio in the city – it holds 100 for sit-down, 200 for cocktails. Heated in winter, it's a unique, twinkle-lighted holiday venue. Groups from 20-300 will love chef Richard Krause's California-accented Italian cuisine. Sit-down gatherings feature choices in fours – four appetizers like crisp potato pancakes with crème fraîche and caviar; and four main courses such as filet mignon with wild mushrooms and crisp leeks or pesto-breaded roast halibut. Dance to a pianist, DJ, or a 10-piece band. Or, just sit back and admire the open-kitchen action. ■

> "A party's location is key. Here are choices in the Theater District, Times Square, the Garment District, Musuem Mile, and, of course, the Upper East Side."

A Family Affair

BY THE AMERICAN MUSEUM of Natural History, Scaletta Ristorante (50 W. 77th St., between Columbus Avenue and Central Park West, 769-9191; www.scalettaristorante.com), presents a tradition of excellent food and a welcoming ambience that has delighted diners for more than a decade. Seasonal gatherings of 150 can be accommodated in the dining room or 100 in the homey party room. Put it all together and nearly 300 can sit down to, or belly up to the buffet for, Italian cuisine that's a celebration for the palate and pastry masterpieces created on-site. Being near Central Park and the museum is great for families, too. ■

MARTINI'S
MARTINI'S

Viva Italia

THE SIENA WALLS, TERRA-cotta tile with deep-sea blue highlights, wall tapestries, tastefully elaborate seasonal decorations and superb Northern Italian cuisine, a party at Nino's (1354 First Ave. bet. 72nd and 73rd sts., 988-0002; www.ninosnyc.com) is like visiting friends in Italy. Some 150 can enjoy the fun in the main dining room, or it can be divided for smaller groups. As few as15 are welcome. The piano can set the mood, or engage a small band. Known for Lobster Fradiavollo, the menu can be customized. And, guests will not only appreciate the food and service, they'll love the free valet parking. ■

Finely Tailored

IN THE GARMENT DISTRICT, A stone's throw from the Theater District and The Garden, stands Arno Ristorante (141 W. 38th St. bet. Seventh Avenue and Broadway, 944-7420; www.arnoristorante.com), named for the river that runs through Florence. Murals and paintings in the Botticelli style dress the walls. Upstairs is an Art Deco theme. Chose the main dining room, the Fiorentine Room, Botticelli Room, Oak Room, or the entire establishment, for eight to 350 for breakfast, lunch, or dinner. The Italian fare is as amiable as the ambience and party menus can be customized. ■

Don't just listen to my dad, read this.
-Rocky

"Ben Benson's is a New York treasure… white-aproned waiters push along service trays arranged with gorgeous cuts of beef and some of the finest steakhouse side dishes anywhere." GOURMET MAGAZINE

"Ben Benson's is my nominee for top steakhouse because it does so many things as well or better than anyone else." CRAIN'S NY BUSINESS

"Not only are the steaks, chops, and accompaniments first rate here, there is also a real chef in the kitchen." FODOR'S NEW YORK CITY GUIDE

"The affable Ben Benson himself is always on hand to greet customers with the promise of great sirloins, 4-pound lobsters and a stock of wines as strong in big Bordeaux as it is in Napa Valley giants." WINE SPECTATOR

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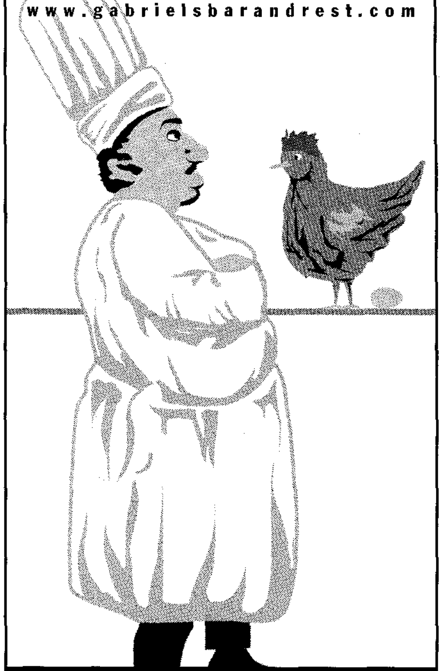


Winner of Wine Spectator
Award of Excellence '97, '98, '99, '00
"The service is charming, the food is appealing, run by real people." Ruth Reichl, NY Times

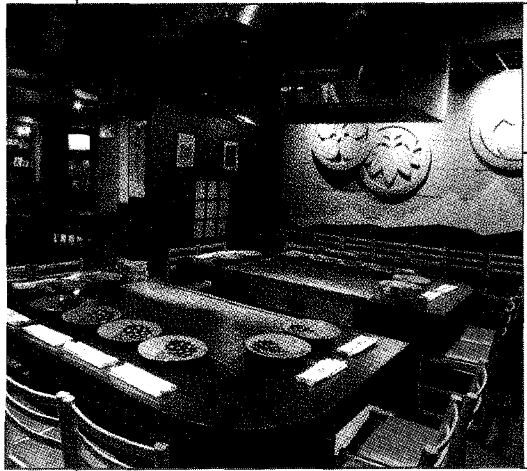
Bubbly Bash

A ROOFTOP, 16,000 square-foot air-pressurized bubble, five stories high, PRESSURE (110 University Place between East 12th and East 13th streets, 352-1161; www.pressurenyc.com), can easily host parties of 400, or get-togethers as small as eight. Here are 29 billiard tables, four giant movie screens, seven plasma TVs, a carpeted Twister set, six semi-private rooms, a palatial bar, in-wall seating pods and lighting in a dynamic decor of late-sixties funk with ultra modern overtones. A variety of pre-set menus keep guests fat-and-happy, whether ordering just hors d'oeuvres or a four-course meal. The setting and the high-energy ambience make it OK to give in to PRESSURE. ■

> “Party spaces in New York feature everything from hip lounges to funky billiards halls to hibachi rooms, to Grecian-themed getaways.”

Hail Britannia

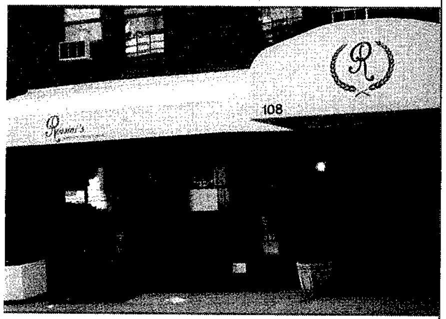
TRAVEL “ACROSS THE POND” TO some genuine British hospitality at Telephone Bar & Grill (149 Second Ave., between Ninth and 10th streets, 529-5000; www.telebar.com). Gilded mirrors, a funky eclectic Baroque-style mix with romantic candlelight and a downtown feel creates a unique ambience. Choose the private-party room with fireplace – cozy for 25 or 60. The main dining room can hold affairs for up to 250 people, with room left over for a jazz combo type band. World-spanning beer selections open the way to holiday-themed selections and favorites like baby lamb chops with port and orange glaze. Tallyho! ■



Hibachi Holiday

A LANDMARK SINCE 1964, BENIHANA (47 W. 56TH ST., 581-0930; 120 E. 56th St. 593-1627; www.benihana.com) is renowned for fine teppanyaki, aka hibachi grilling, featuring signature Japanese dishes – or American favorites like steak, chicken, or seafood – masterfully prepared tableside. The West Side location's “Rocky's Room” holds two teppan tables seating 10 people each. For gatherings of up to 50, reserve the main dining room's rear five tables discreetly set apart by shoji screens. Dark woods and genuine Japanese antiques mix with contemporary furniture to make a relaxing and amiable atmosphere. ■

Northern Noel



ROSSINI'S (108 E. 38TH St., between Park and Lexington avenues, 683-0135) has served fine Northern Italian fare and hosted fetes for 23 years. The spacious, bi-level dining room, decorated in a pleasing modern traditional style, can seat 140 people for dinner or host 300 for a buffet. Entertainment preferences from a solo pianist to a small band can be accommodated, with room for dancing. Seafood is the house specialty, but landlubbers like the New York strip steaks and the broiled rib veal chops. They'll tailor the menu to any liking – even if it's for 10 people. ■

Ancient Greece

AT MINOTAUR (44 W. 58TH ST. between Fifth and Sixth avenues, 759-0502), a new concept in Greek cuisine - travel back 4,600 years. The grand dining room, complete with Minoan columns and murals, resembles the throne room of King Minos. The authentic menu, developed by a chef from Athens, features ancient and contemporary Greek recipes.

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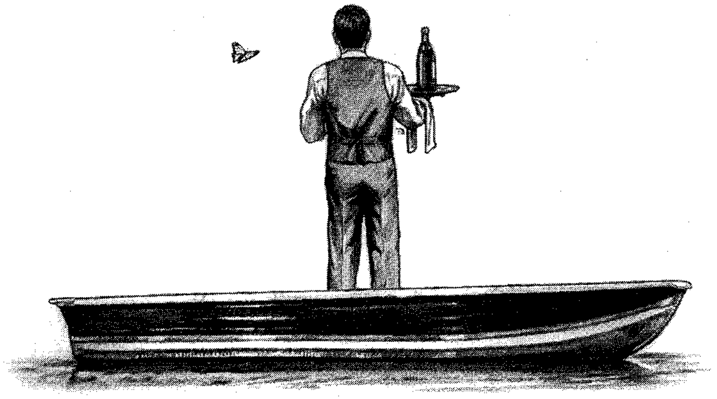

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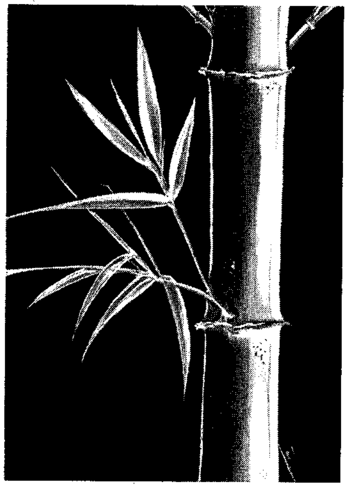

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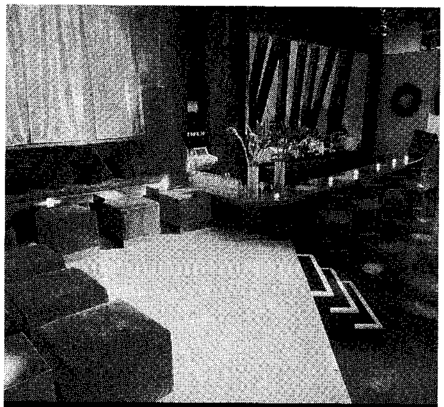

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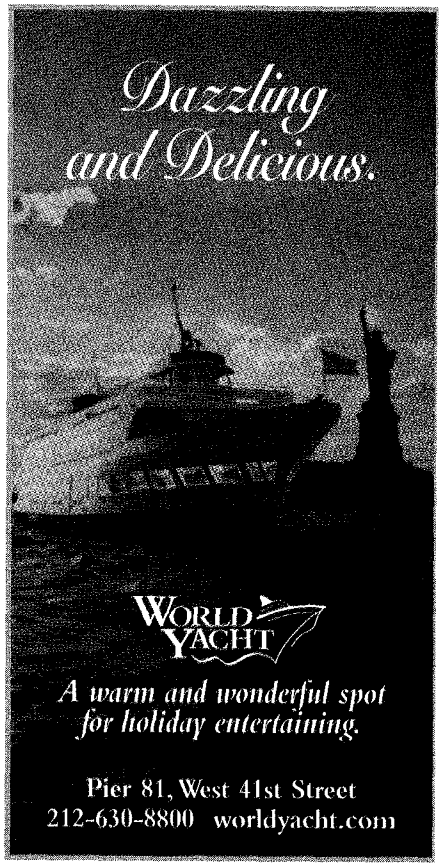
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PARTY TIPS

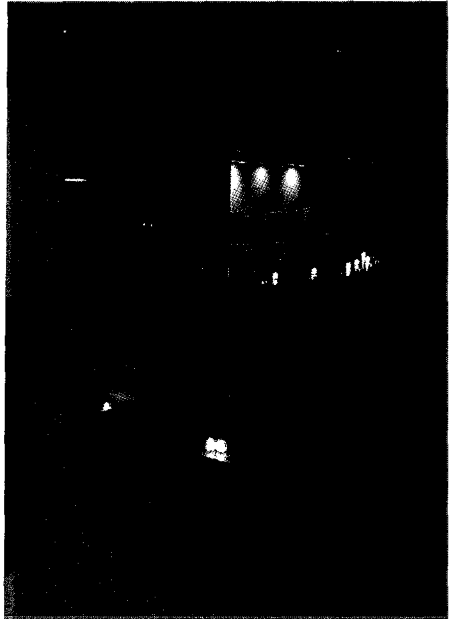
Why go to the time, expense, and trouble of putting on your own holiday shindig, when someone else can do it for you. It's easier, more impressive (and frequently less expensive) to leave it to the pros. Here's why:

- **No cooking or shopping. Avoid the holiday madness and let a professional chef whip up the dinner of your dreams. Choose from themed menus, creative cocktail party fare, or five-course marathon meals.**
- **No serving or clean up. A restaurant's professional staff is trained to coordinate all aspects of your party on schedule—and make it look effortless. That means hot passed hors d'oeuvres, cold drinks, a relaxed party host, and no after-dinner cleanup.**
- **No decorating required. Restaurants are particularly well-dressed during the holidays. Candles, wreaths, garlands, lights, seasonal foliage, and flowers are just some of the embellishments in evidence. Choose a restaurant with ambience that reflects your style, and your guests are sure to be impressed.**

Party in Paradise

WHEN EARLY winter brings longings for balmy, summer-like climes, Bambou (243 E. 14th St. between Second and Third avenues, 358-0012) presents the warmest holiday gift - a tropical escape. Adorned in a Caribbean great-house theme, the slowly turning ceiling fans, plush white sofas, light gold-pineapple fixtures, and white-linen table cloths evoke a luxurious tropical resort. There's room for parties of 110 for cocktails and 75 for a sit-down dinner, with still space to fit a three-piece combo. And, while the ever-changing menu includes such Island delights as Bouillabaisse Caraïbe, party menus are happily customized to taste. Bring sunblock! ▪

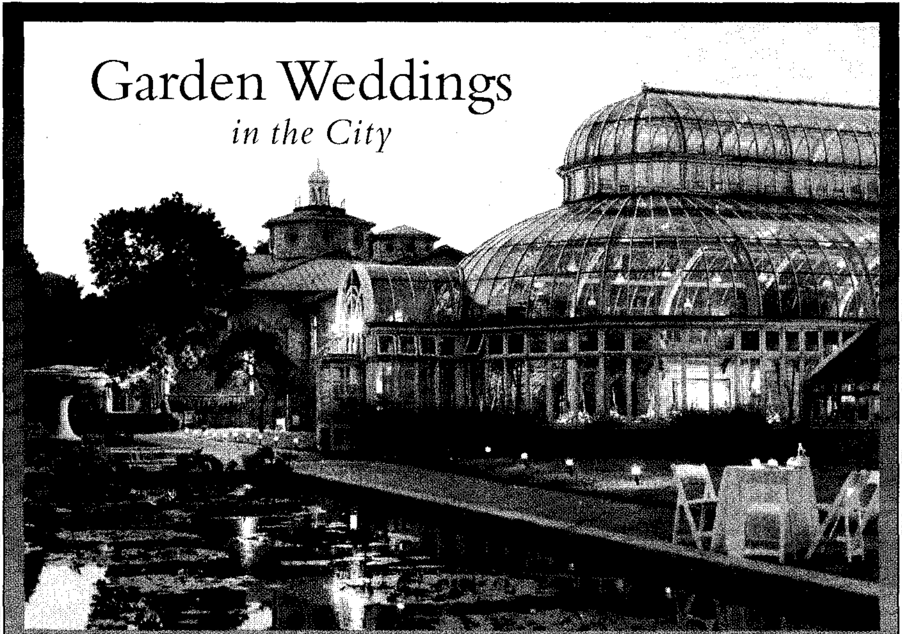
Holiday Hip



> Think out of the box with the plush, balmy setting of Bambou or the hip, nightclubby ambience of Hush.

WANT SOMETHING hip, nightclubby and plush? Hush (17 W. 19th St., between Fifth and Sixth Avenues, 989-4874; www.hushnyc.net) is it. Bring 120 for dinner. Or, 400 folks can dance under tastefully resplendent sparkling white lights to a DJ, dancers, an eight-piece band, light show - whatever. Many corporate celebration clients, including among others Virgin Records, and *GQ*, have marveled at chef Brett Winter's New American cuisine sparked by a Latin-Asian twist. Appetizers like gourmet pizzas (Peking duck, goat cheese, and leeks) and entrees like Pan Roast of Maine shellfish scented with tomato, basil, and sauterne are very hip indeed. ▨

Garden Weddings
in the City



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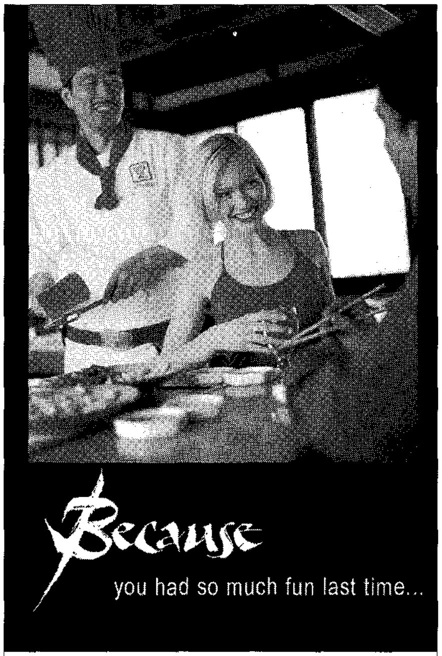

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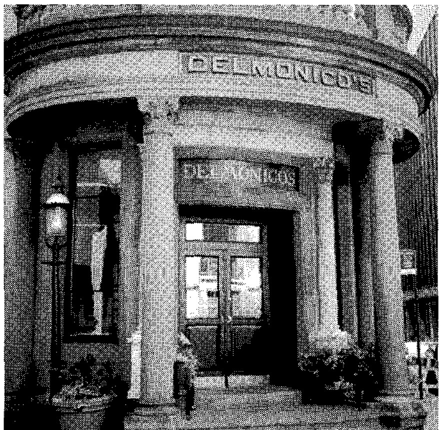

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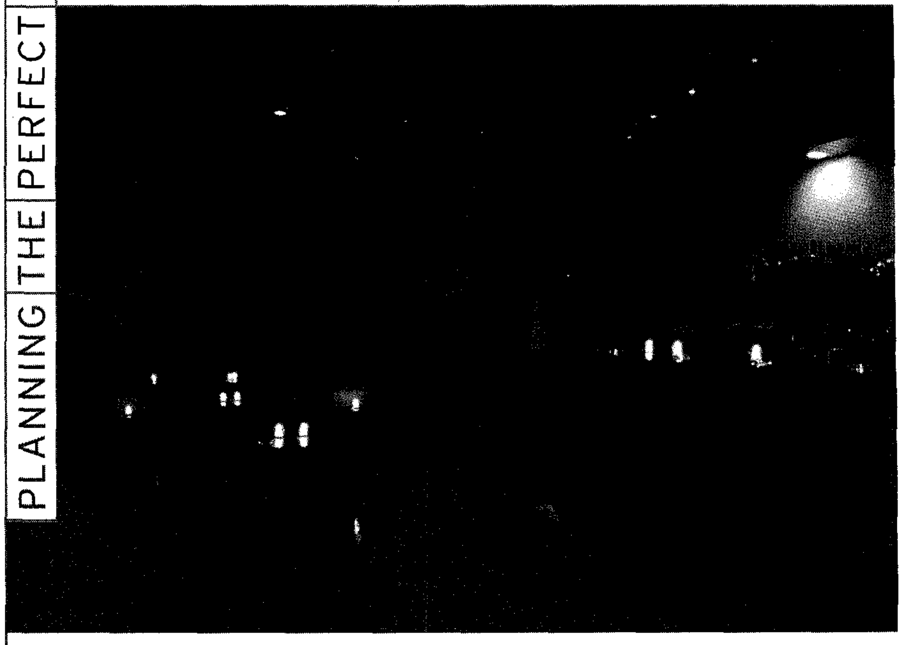
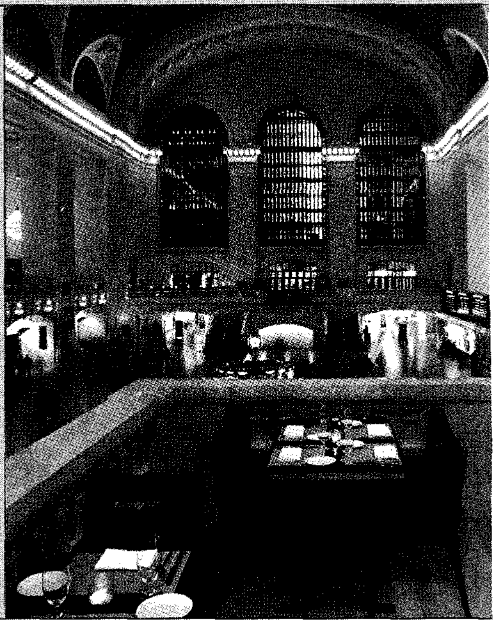
Seasonal Salute



MARCH OVER TO THE SEVENTH REGIMENT ARMORY AND FALL in at The 7th Regiment Mess (643 Park Ave. between 66th and 67th streets, 744-4107), located on the fourth floor. Eclectic-Continental cuisine is the order of the day, but any style of food can be mustered, mister, to feed 220 troops or 400 recruits for cocktails. Two party rooms hold 60 people each for dinner or 100 for cocktails. The hunting-lodge ambience features a huge fieldstone fireplace, Tudor-style walls replete with mounted moose heads, a state-of-the-art sound system, and dance floor roomy enough to stage a military ball. ■

Grand (Central) Celebration

MÉTRAZUR (GRAND Central Terminal, East Balcony, 687-4600; www.metrazur.com) overlooks Grand Central Terminal's main concourse and its glittering chandeliers. A world-class stylish restaurant, it reflects the terminal's resident Beaux-Arts glamour, while managing a smart modernity. The private dining room seats 35 for dinners and 50 for cocktails. Reserve the entire place for cocktail parties of 500 and dinners for 200, or just half the space – either right or left of the grand stairway. American-brasserie cuisine is prepared before your eyes in the open kitchen and party menus can always be designed to suit. ■



> "Classic spaces have been re-invented to function as impressive, new celebration sites, with a nod to the past."

Designer Feast

■ ■ ■ ■ ■ ■ ■ ■

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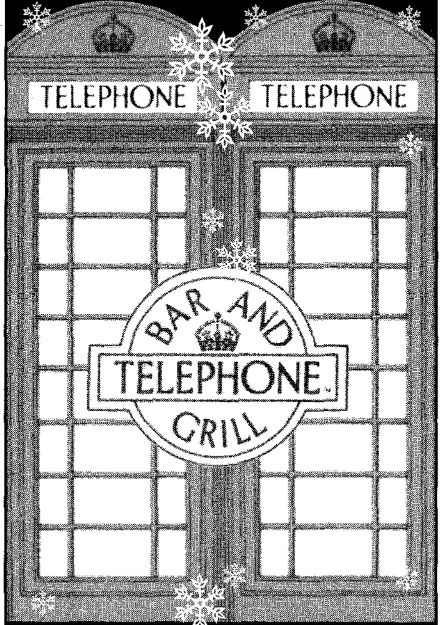

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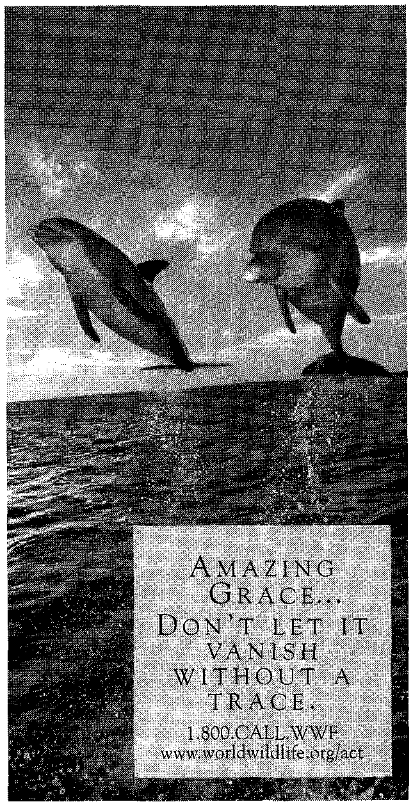
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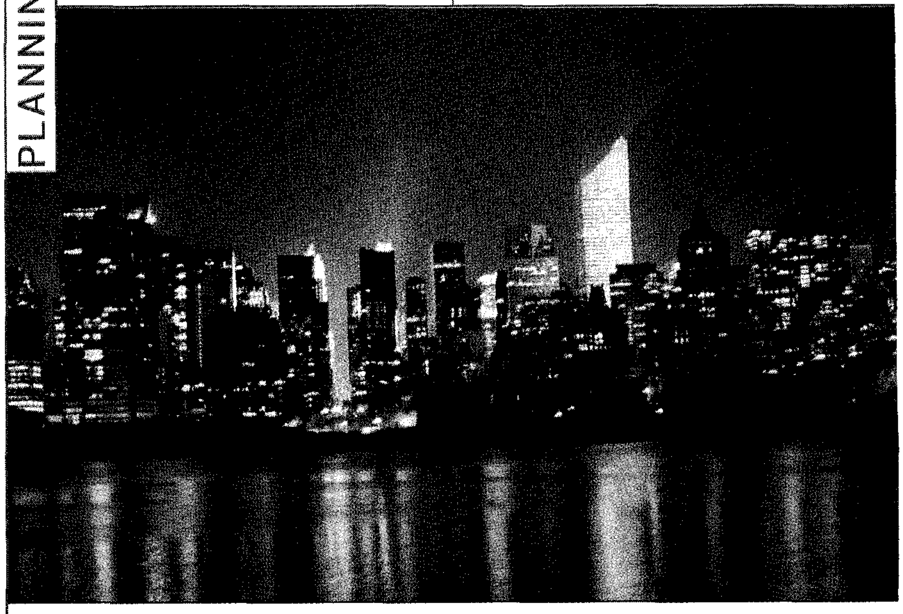


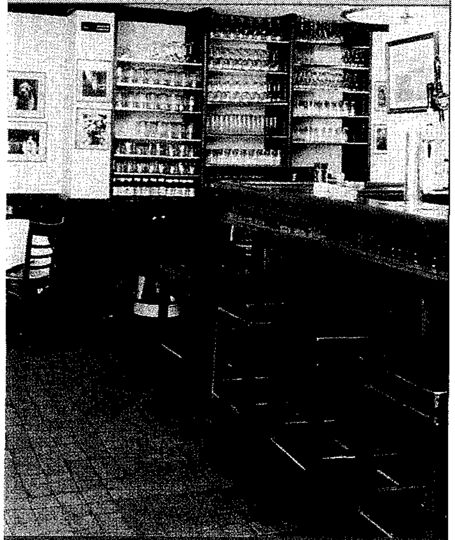
Make Holiday History

CELEBRATE AT DELMONICO'S (56 BEAVER ST., 509-1144; www.delmonicosny.com), and join history. Opened in 1827, such dishes as Lobster Newburg and Baked Alaska were created here. Today, the elegant wood paneling, etched glass, leather and stained oak combine old-world ambience with 21st-century glamour. Within its 182-seat main dining room, the 90-seat Dickens Room, 40-seat Mark Twain Room, 15-seat Board Room, two private bars and its pub, celebrations of up to 350 people can be accommodated. Fine steaks are the hallmark here, but the menu ranges widely. A singular sophisticated site for holiday cheer. ■

Power Partying

■ ■ ■ ■ ■ ■ ■ ■

ONE OF THE PLACES FOR business dining, Ben Benson's Steak House (123 W. 52nd St. between Sixth and Seventh avenues, call Susan McGonigle 581-8390; www.benbensons.com) also puts on a powerful holiday party. They graciously customize menus, decorations, and entertainment arrangements. The private-party room and bar seat 75 people for dinner or 125 for a cocktail party. The specialty is Prime-aged New York sirloin strip steaks, but the menu includes superb chops and fine seafood. Start with mini crab cakes and mini beef Wellington and finish with homemade bread pudding with wild turkey sauce. The clubby atmosphere – highlighted by captivating sporting antiques and a discerning art collection creates a sophisticated ambience for discriminating tastes.■



> "Set sail for panoramic views, tuck into a Prime-aged steak, or explore the charms of yesteryear."

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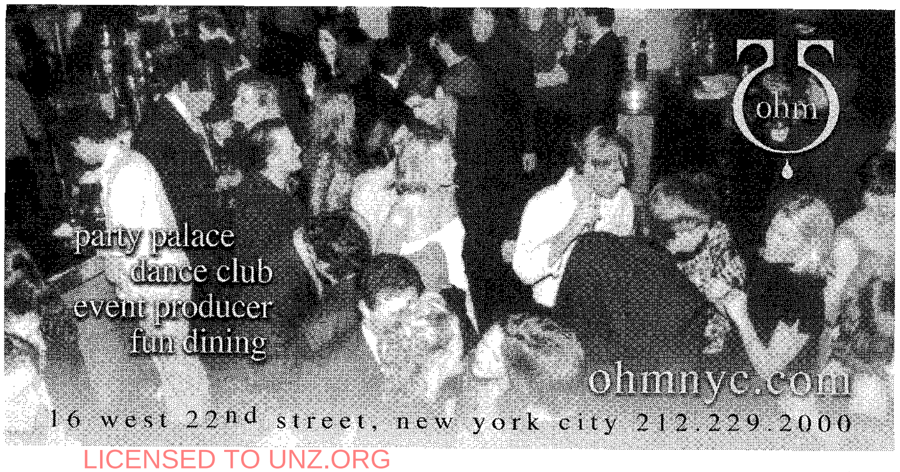
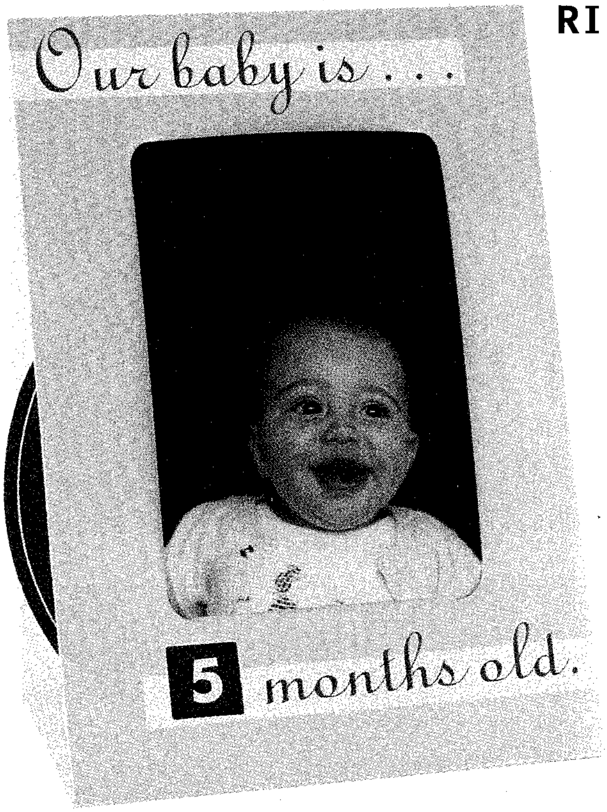
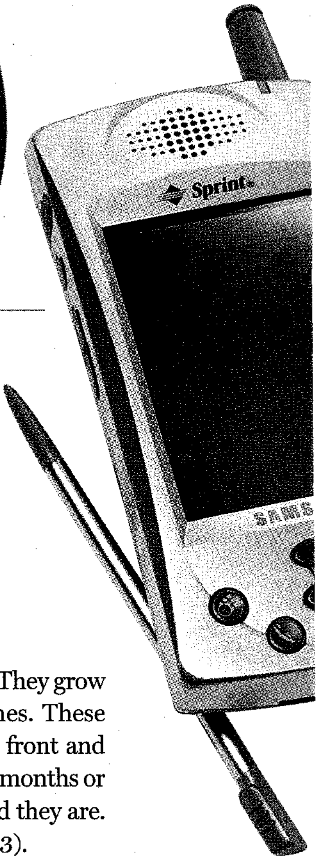


Best Bets

RIMA SUQI





Time Capsule Kids these days! They grow so fast, it's hard to keep track sometimes. These frames will not only put your little ones front and center, they have an age dial (available in months or years) that lets you tell the world how old they are. Perfect for proud parents of pets, too ($13).

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Flat Feat Ferragamo's Pocket Bag was originally designed in the seventies, but the suede-corduroy wonder, with pockets galore, is very right-now. And very flat—the bulkiest item it can handle without looking, well, bulky, is a cell phone ($995).

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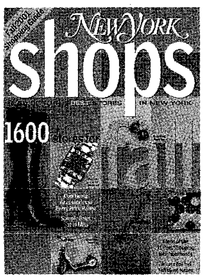
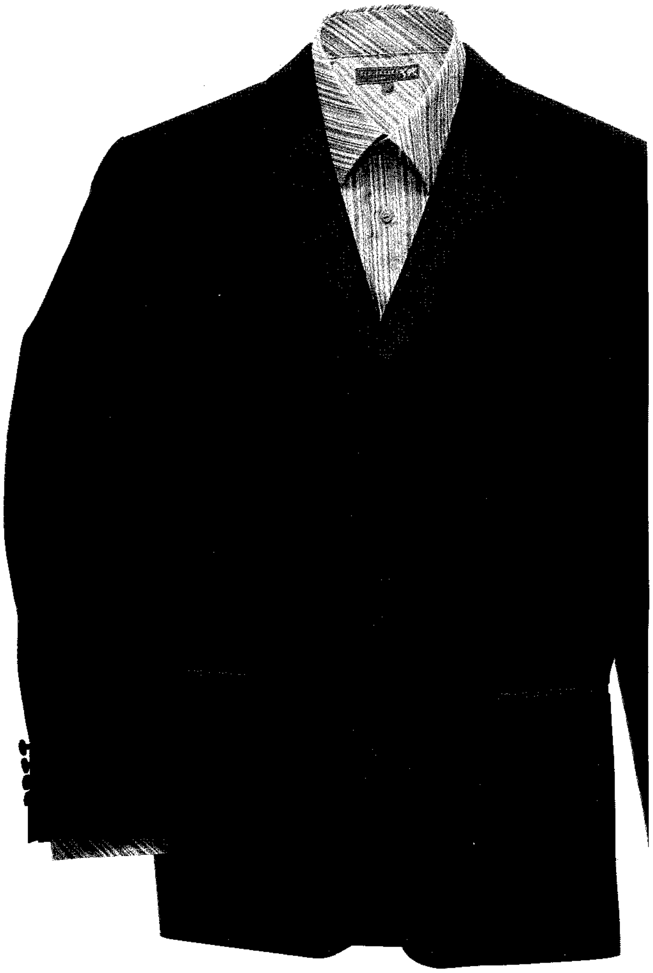


Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month round-up of "Best Bets." On sale at newsstands now. To order a copy, call 888-860-2319 ($4.99 plus $2 shipping and handling).

otograph (picture frame) by James Worrall



Talk to the Palm

For those of us who've given up trying to dial a cell phone while scrolling through a Palm, Samsung has a new two-in-one. The SPH-I300 is the first full-color Palmphone and weighs only six ounces. With it, you can beam and chat at the same time, look up a number and dial it automatically, and get real-time e-mail. It has 8MB of memory, a cool touch-screen, voice-activated dialing, and a speakerphone. Works with PC or Mac, with an adapter and the right software ($499.99).

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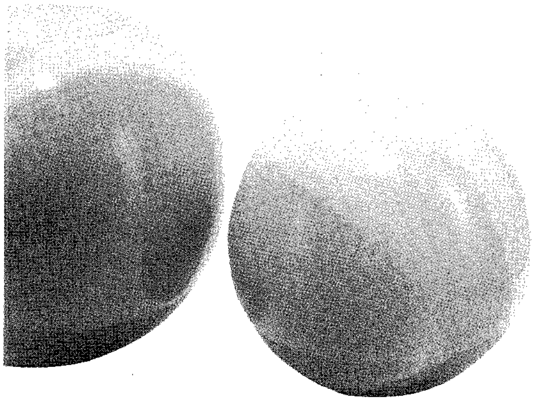

Great Balls of Fire

Unlit, these alabaster votives are elegant *objets* for your table. Lit, well, throw on some Barry White and you're in business. In small ($25), medium ($30), and large ($40).

▶ **MODERN STONE AGE**
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Fine Tunes

At last, an MP3 player that's as sexy as your titanium PowerBook. Apple's new iPod weighs 6.5 ounces (including its ten-hour battery), has a 5GB hard drive (with a 32MB memory cache) that holds 1,000 songs, and comes loaded with Apple's iTunes 2 software. Requires Mac OS 9.2.1 or later ($399).

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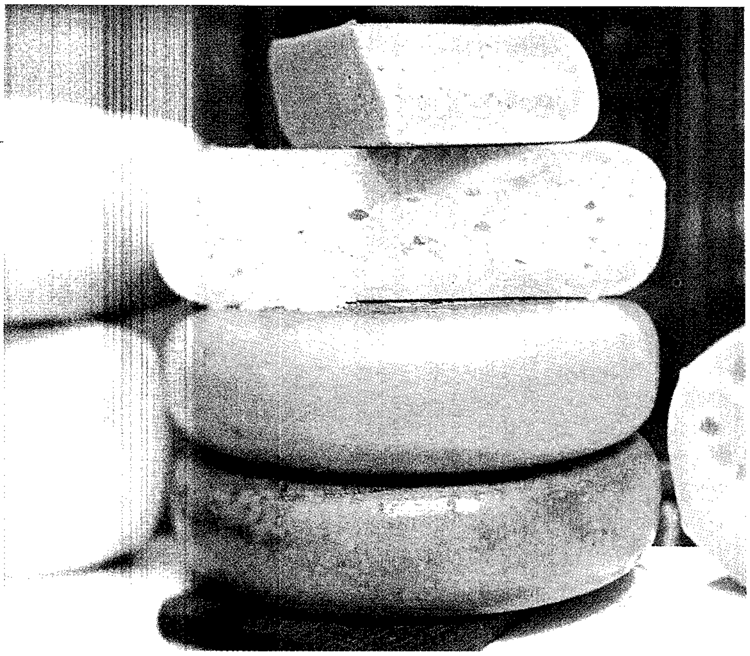
PHOTOGRAPHED BY NEDJELJKO MATURA

Say Cheese



Wheels of fortune: Gouda and Swiss at Ninth Avenue Cheese Market.

Course requirements: Max McCalman, the big cheese at Picholine and Artisana shows how to concoct a five-star spread without blowing holes in your budget.

THERE ARE SWEETS PEOPLE. And then there are cheese people. Lucky for mold-lovers, more and more city restaurants have heard their cravings and put cheese plates on menus, in some instances rolling out gleaming carts of the stuff right to the tables. But a good cheese course, like a good bottle of wine, can add a lot to a check. We asked maître fromager Max McCalman of Picholine and Artisanal (where he shares the job with Peter Kindel) how to craft an affordable, restaurant-quality plate at home. McCalman's first rule is shop at a specialty store, not your local supermarket. Tell the cheesemonger when you plan on eating the cheese—that day or the next—to make sure you will be serving it at its peak. Variety is also key. "Different animal types: a goat, a sheep or two," says McCalman. "People will often go for the soft, ripened, runny types because they're just so easy—you don't have to chew, you can just open you mouth and swallow. But you miss out on a lot of great cheese by doing that. I'd also go with something stinky, something hard—a mountain cheese like a Gruyère. It's fun to mix up countries. Definitely include something from America. It's important right now."

As for serving size, you'll need an ounce and a half of each cheese per person. At the **Ninth Avenue Cheese Market, Ltd.** (615 Ninth Avenue, at 43rd Street; 212-397-4700), a sharp and salty Manchego ($9.99 a pound) goes nicely with an Old Amsterdam aged gouda ($8.99 a pound) and semi-soft Swiss Emmenthal ($4.99 a pound). At **Murray's Cheese Shop** (257 Bleecker Street; 212-243-3289), Vallee d'Aspe ($12.99 a pound), a Pyrenees sheep's cheese, works well with Bella dry Jack ($11.99 a pound), a hard, medium-flavored cow's milk from California, and Cashel Blue ($14.99 a pound), a creamy blue cheese from Ireland. At **Joe's Dairy** (156 Sullivan Street; 212-677-8780), pick up a firm-textured Asiago from Italy ($5.99 a pound) to accompany a buttery Danish Havarti ($4.29 a pound) and a triple-cream French brie ($5.09 a pound). At uptown **Fairway Market** (2328 Twelfth Avenue; 212-234-3883), Roncal ($11.98 a pound), a nutty, aged raw sheep's milk from Spain, goes well with Époisses ($7.99 for 250 grams), a stinky cow's milk from Burgundy, and Great Hill Blue ($11.38 a pound), an intense blue cheese from Massachusetts. When should the cheese plate be served? "Most people have it after their meal, but sometimes it's the only thing they eat," adds McCalman. "That's okay, too."

SARAH BERNARD

Picks of the Week

Chaiken's urban essentials: $10 to $250. *24 W. 40th St.; A.E., M.C., V.; Tues. noon–7:30, Wed.–Thurs. 11–7; Fri. 10–6; 11/6–11/9.*

Alberta Ferretti, **Narciso Rodriguez**, and others are 60 percent off. *Aeffe, 30 W. 56th St. (212-632-9300); A.E., M.C., V.; Wed.–Fri. 10–6; 11/7–11/9.*

Nanette Lepore's girly clothes are at least half off. *225 W. 35th St. (212-594-0012); cash; Thurs.–Sat. 9–6; 11/6–11/8.*

Max Mara's swank womenswear is half of *560 Seventh Ave., at 40th St.; A.E., M.C V.; Mon. noon–6:30; Tues.–Wed. 9–6:3 Thurs. 9–5; 11/5–11/8.*

Yeohlee's sharp women's staples are 75 per cent off ($50-$300). *530 Seventh Ave., a 39th St., fifth floor (212-704-9600); cash Thurs. 8–7; 11/8.*

Delman women's footwear is half o ($30 to $150). *730 Fifth Ave., near 56t St., eighth floor (212-399-2323); A.E M.C., V.; Mon.–Fri. 10–7; 11/7–11/14.*

Beth Bowley's pretty, feminine clothes ar $20 to $120 (75 percent off). *611 Broad way, near Bleecker St., suite 828 (212-674 2664); A.E., M.C., V.; Thurs.–Fri. noon 7:30, Sat. till 6; 11/8–11/10.* ▮

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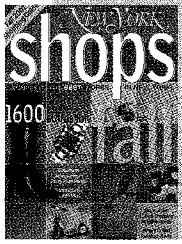

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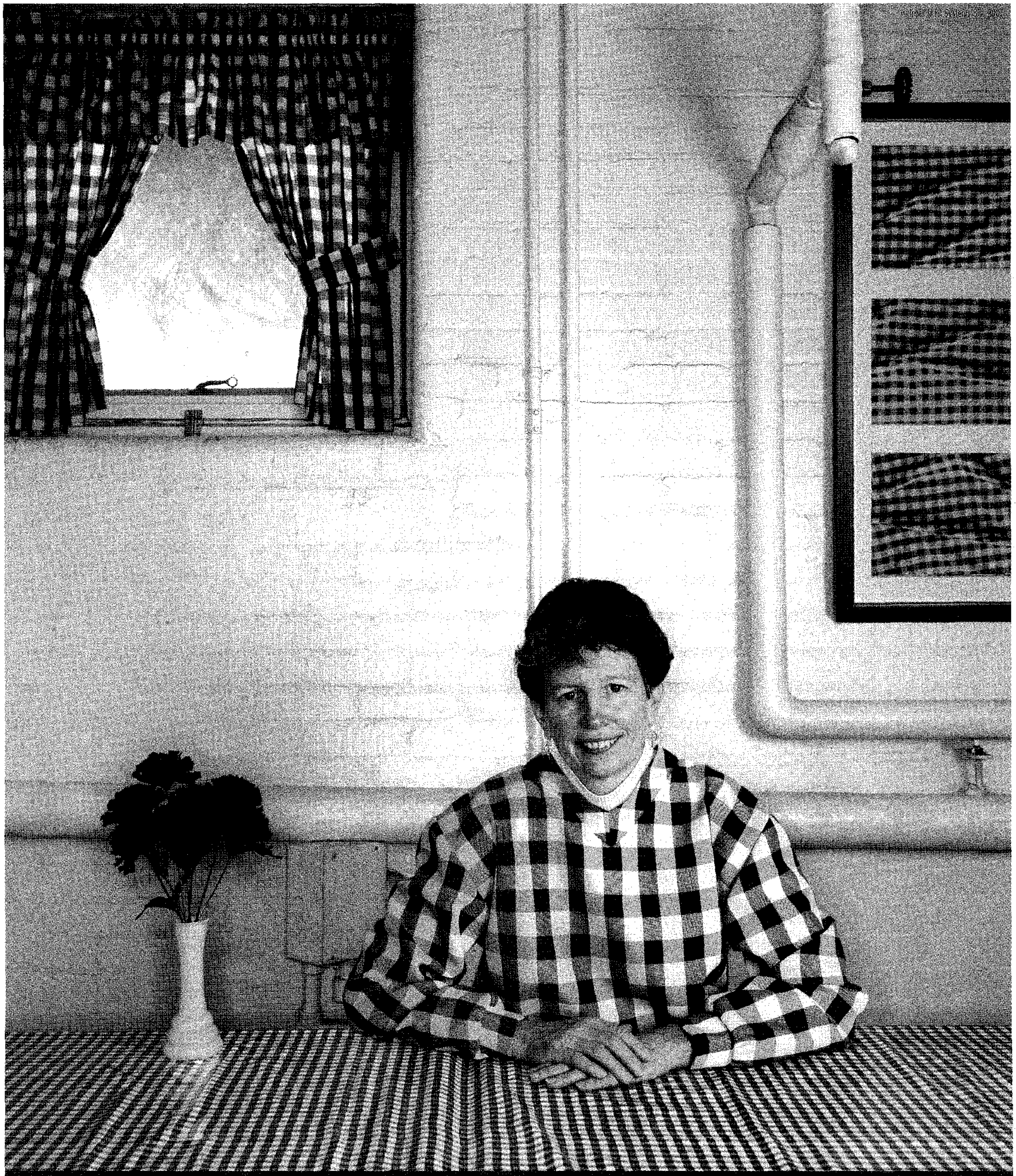

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Cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

hallow Hal
pens November 9

Love the Farrelly Brothers or hate 'em, eeing Gwynnie in a fat uit is something of an vent. Their latest stars ack Black (pictured, with Paltrow) as Hal, a homely goof who likes women only for their ooks. After being hypnotized by self-help guru Anthony Robbins, he falls for a weighty young woman with a heart of gold. See listing, page 134.)

Theater

Where's My Money?
Opens November 7

Moonstruck author John Patrick Shaney has gone cynical: His latest is a dark comedy about a pair of down-and-out lawyers embroiled in relationships with a slew of troubled women (including Paula Pizzi, pictured). To complicate affairs, each is haunted by—no joke—a family of spooky ghosts. (See listing, page 142.)

Nightlife

Mystic
At Roseland

Sure to be a draw on MTV2 and *Vibe*'s "Sisters of Hip-Hop & Soul" tour, hip-hopper Mystic has received nearly unanimous praise for her intense debut, *Cuts for Luck and Scars for Freedom*. Fans of Lauryn Hill and Missy Elliott will doubtless be on hand when she performs on November 9. (See listing, page 158.)

Classical Music

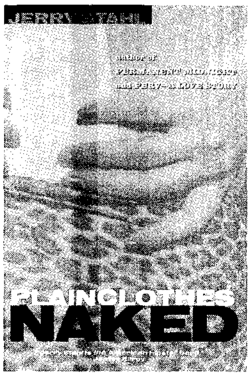
Camerata Salzburg
At Carnegie Hall

Best of the Week

Violinist Anne-Sophie Mutter leads an ensemble for the first time in North America for these three concerts, where she'll play and conduct all five Mozart violin concertos. (See listing, page 157.)

Books

Plainclothes Naked
By Jerry Stahl; William Morrow; $25



Stahl's second novel manages to be even more druggy than his smacked-out memoir *Permanent Midnight*. The plot is a hallucinatory mishmash involving scheming crack addicts, a murderous nurse, and a codeine-popping detective. In bookstores now.

Restaurants

Taste of New York
November 15 at the Park Avenue Armory

New York's Taste of New York pairs up with the Bid Against Hunger 2001 Benefit for a tasting from the city's best restaurants, including Aquavit, Le Bernardin, and Morton's of Chicago. It all takes place at this preview of "Art of the 20th Century," an overview of work from more than 50 galleries. Proceeds help fund disaster relief and New York's hungry. (For information, call 212-213-3958.)

Television

How to Be Absolutely Fabulous
November 5 at 9 P.M.

Edina and Patsy (Jennifer Saunders and Joanna Lumley, pictured) finally return to our lives with six new episodes. This kickoff special includes behind-the-scenes footage, Lumley's audition, and bloopers. *Fantastic,* sweetie.

hotograph: clockwise from top left, Glenn Watson; Comedy Central; Joan Marcus.

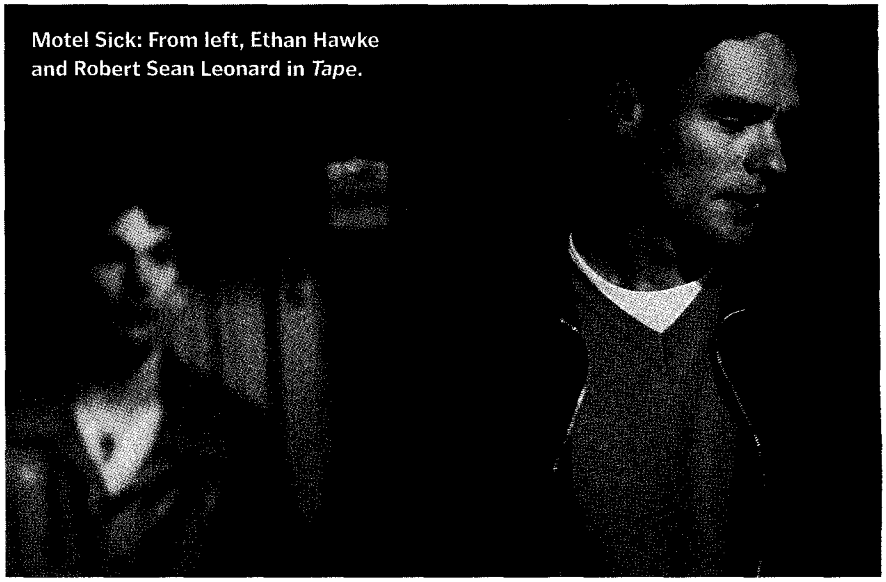
MOVIES PETER RAINER

Grudge Report

Richard Linklater's *Tape* reunites old high-school friends with an old high-school grudge; David Mamet's *Heist* is the ultimate con job.

RICHARD LINKLATER'S TERRIFIC new film **Tape**, scripted by Stephen Belber from Belber's play, takes place entirely in a single drab motel room. Vince (Ethan Hawke) and John (Robert Sean Leonard), high-school friends meeting up ten years after graduation, share a hostile bonhomie that immediately lets you know they were never quite as chummy as they keep saying they are. John is visiting Lansing, Michigan, for a festival screening of his first movie as a director; Vince, who flies in from his home in Oakland, is a volunteer fireman and low-level drug dealer. Their edgy patter doesn't last long before the real reason for Vince's attendance is revealed: He wants John to admit that he raped Amy, an old high-school love of Vince's, at the end of senior year. What's more, Vince plans to bring Amy, whom he hasn't seen in five years and who is now an assistant D.A. in Lansing, to the motel. He's practically frothing at the mouth for the confrontation.

Linklater, shooting in digital video, utilizes the cramped quarters as a kind of pressure chamber; the hate in the room thins out the air. Vince, T-shirted and tattooed, chugs beers, crumples the cans, smokes grass, and does a line of coke; he acts as if a bomb is about to go off somewhere in the room. Jittery and volatile, he hasn't outgrown his studly high-school unruliness. John counsels Vince to get over his "violent tendencies," which have apparently cost him his latest girlfriend, telling him women don't go for that sort of thing anymore. John seems both repulsed by and attracted to Vince's swagger, and he speaks to him in disapproving, lecturing tones. These two may have been high-school buddies, but they come across more as truant and hall monitor.


Motel Sick: From left, Ethan Hawke and Robert Sean Leonard in *Tape*.

Tape
Directed by Richard Linklater; starring Ethan Hawke, Robert Sean Leonard, and Uma Thurman.

Heist
Written and directed by David Mamet; starring Gene Hackman and Danny DeVito.

Monsters, Inc.
Directed by Pete Docter.

And yet this comradely combo is also a high-school archetype. You wouldn't guess it from all the concern being voiced in the media these days about bullying in the schools, but hoods and dweebs often form convenient alliances. Some of them even *enjoy* being around the Other; they know they may never get the chance again. The problem with Vince and John, date-rape issues aside, is that they find themselves cast in a role-playing situation from high school that doesn't work for them anymore. Vince's bad-boy act has an undercurrent of desperation, and John's high-toned braininess is too foppish and fraudulent. He's playing the moralist to Vince's immoralist, and Vince is smart enough to know a fake when he sees one.

Linklater rehearsed the actors for two weeks before filming, in sequence, for six days. The performances are amazingly charged and fluid; besides Hawke and Leonard, there's also Uma Thurman, as Amy, and she's never been better. When Amy enters the fray, unaware of what lies in wait, her presence instantly changes the equa tion between the two guys. Vince though she'd be his ace in the hole, but she turn out to be a wild card and, control frea that he is, he can't stand it. It's a goo thing Amy arrives when she does; jus when Vince and John begin to sound lik a bickering couple, she brings a fres dose of her own reality to the charade.

Perhaps more than any other director his generation, Linklater loves the dept charges that can come from language; he as much in love with talk as any of th French New Wave directors ever were, an he often uses it in his films for many of th same reasons. He wants to show how pec ple reveal themselves in the process of co ering up, how they define themselves b what they say (or withhold). His animate feature, *Waking Life*, released just a fe weeks ago, isn't simply about theories consciousness; it's also about the bull an the beauty and the silliness that come ou of people's mouths when they try to tal about such things. Linklater's protagonist are never more transparent than whe they are trying to be opaque. That's cer tainly true for *Tape*. Linklater must hav recognized a kindred spirit when he rea

Photograph by Clark Walk

Belber's play. He's given us a reality-fanasy game, a psychodrama, a harangue, and a detective story all rolled into one.

DAVID MAMET IS MESMERIZED BY CON artistry to the point where, at least in the movies he writes and directs, it's become his shtick. He's showing us how diagrammatic life can be, but the results themselves are diagrammatic. In *House of Games* and *The Spanish Prisoner*, and now, in **Heist**, he constructs an elaborate scam and then shows us the scam within the scam within the scam. Mamet's approach to character in these movies isn't layered, exactly; he's simply piling one conundrum on top of another. Gene Hackman plays a veteran thief forced by his fence (Danny DeVito) to pull one last job before he retires. This wheeze of a plot is the pretext for a series of situations in which Mamet, in his hypercontrolled way, goes hog-wild for game-playing. The double-crosses of standard film noir have been octupled. *Heist* has its entertaining patches, but there's a basic miscalculation at its core: Once we understand that the grifts just keep on coming, there's little surprise in being continually hoodwinked—especially when the hoodwinks are as implausible as they are here. Mamet is so in love with the con that he's conned himself.

IN BRIEF

Monsters, Inc. IS THE LATEST COMPUTER-animation feature from Pixar, the outfit that came up with the *Toy Story* movies and *A Bug's Life*, all distributed by Disney. It's no *Shrek*, but then again, it isn't really trying to be. *Shrek*, from Disney rival DreamWorks, had a sharp wit and bouncy vaudevillean spirit that wasn't exclusively directed at children. *Monsters, Inc.*, which is about creepy-crawly thingies and cutie-pie toddlers, is much more kid-oriented than any other computer-animated movie thus far. In other words, it's much more Disneyish. I enjoyed it. Pete Docter, the director, and his many animators are responsible for some amusing creations, including a talking green eyeball (voiced by Billy Crystal), a horned and hairy, purple-blue monster giant (John Goodman), and my favorite, perhaps because I've known people like her in real life: Roz, a toadlike company manager with a sharp peak of hair and ugly eyeglasses with little chains. ■

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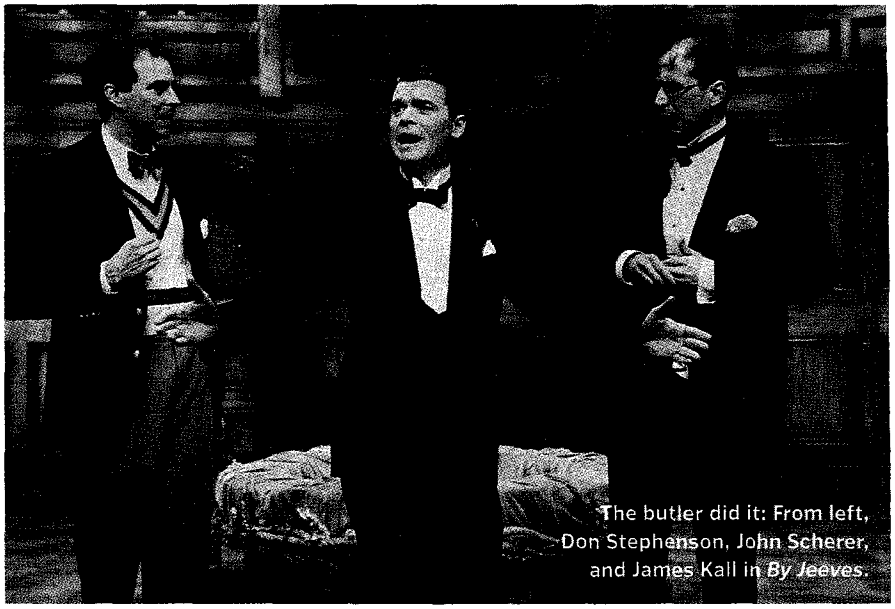
Exit Laughing

A droll, if downsized, Lloyd Webber musical, a loopy new Off Broadway comedy, and the return of Michael Frayn's nonpareil of a farce are cause for rejoicing.



The butler did it: From left, Don Stephenson, John Scherer, and James Kall in *By Jeeves*.

OUT OF A SENSE OF SELF-preservation, having resisted the lures of tobacco and hard liquor, I have also avoided the habit-forming fiction of P. G. Wodehouse. My understanding of the peripeties of the master-servant relationship remained limited to the lessons provided by Cervantes, Molière, and Diderot, and never progressed to Bertie Wooster and Jeeves.

Now Alan Ayckbourn (book, lyrics, direction) and Andrew Lloyd Webber (music) have come to my rescue with their "musical entertainment" **By Jeeves**, in an Anglo-American production that falls somewhere between "By Jove!" and "Jiminy Cricket!" It comes closest in spirit to that Spanish masterpiece, Moreto's *El Desdén Con El Desdén*, which still awaits a viable English version. There, too, a smart servant sagely guides his rash employer.

The problems in *By Jeeves* involve (a) a stolen banjo threatening to prevent Bertie Wooster from giving a benefit recital for the rebuilding of the parish church steeple, and (b) how to straighten out the sundry romantic entanglements that culminate in a country weekend at Totleigh Towers, which, without Jeeves's intervention, might turn into Fawlty Towers.

I will not be so presumptuous as to presume to be able to summarize the story of *By Jeeves*, a show that, starting years ago as *Jeeves*, has enjoyed a marathon parturition. Mangled by critics and audiences, it metamorphosed into *By Jeeves*, saved not by word of mouth but by a byword and a number of other changes. The present, more intimate offering—reduced in cast, scenery, and length—can boast a pleasantly pocket quality. Everything is streamlined, save a car made of tacked-together crates. But the amorous complications—involving the likes of Gussie Fink-Nottle, Stiffy Byng, Harold "Stinker" Pinker, and the sole American, Cyrus Budge III (Junior)—remain marvelously knotty without being the least bit naughty. And, thanks to Jeeves, even the banjo crisis is resolved.

By Jeeves
By Andrew Lloyd Webber and Alan Ayckbourn; staged by Alan Ayckbourn.

Wonder of the World
By David Lindsay-Abaire; staged by Christopher Ashley.

Noises Off
By Michael Frayn; staged by Jeremy Sams.
See Theater listings for details.

The hummable tunes are startlingly unassuming, as if Lord Lloyd Webber had never been exposed to a Puccini or Menotti. Set, costumes, and lighting stay within a seemingly church-benefit budget, but with saucy tongue well embedded in lots of cheek. And Ayckbourn's triune contribution is worthy of that master's dramaturgic know-how. Jeeves, the domestic of genius, is embodied by a savvy British import, Martin Jarvis, who, by a mere inclination of his head, droopiness of eyelids, and world-weariness of voice, conveys the quintessence of impeccably discreet butlerhood. As Bertie, the American John Scherer seamlessly keeps up with him as he marries British brittleness to good old homegrown mugging. These two are condignly seconded by the other thespians.

What *By Jeeves* wears on its star-crossed sleeves may be more nerve than heart, but it is heartily droll: a piece of impenitently delinquent sophomoric sardonicism I would characterize as juvenile astringency.

IT DOES NOT TAKE A FAILED MUSICAL FOR US to exit humming the scenery. David Lindsay-Abaire's **Wonder of the World** is an often funny but scattershot nonmusical farce that we leave singing the praises of David Gallo's irresistible sets. Even if there were nothing else, those sets alone would be worth twice the price of admission. They transport you from the muddle of a fraught bedroom to the middle of the roaring Niagara Falls (via a bus, a spume-bathed bridge, a cruise boat, three outrageous theme restaurants, and a turmoil-riven hotel suite) with the rapid-fire ubiquity of a Marx Brothers movie. And the lunatically absurdist comedy, though occasionally out of breath, keeps up with the frolicking sets.

The piece concerns two wives on the

Photograph by Suellen Fitzsimmons

un: thrill-seeking Cass (Sarah Jessica Parker), who abandons her unadventurous husband, and bibulously motormouthed Lois (Kristine Nielsen), who is abandoned by hers. They head for Niagara Falls, the one seeking romantic fulillment, the other death in a water-tossed barrel. Neither quite achieves her goal, but both get loony excitement from an elderly married couple of amateurish gumshoes, a frantic husband in pursuit, a gentle, sex-starved riverboat captain, a zany woman psychotherapist in clown garb, and several outrageous others.

This is not so much a play as a scrapbook of funny snapshots, but there is sprightly staging by Christopher Ashley, and a canny cast that also includes Bill Raymond, Kevin Chamberlin, Amy Sedaris, the delectable Alan Tudyk, and the incomparable Marylouise Burke.

Noises Off, BY MICHAEL FRAYN, IS NOT only one of the funniest farces known to me, but also one of the most ingeniously constructed. It is about the theater, both on the stage and behind it, and about hapless human players both onstage and in life. With utmost ease, joke tops joke, and sight gag topples into sight gag, until no spectatorial side remains unsplit. What happens during a dubious production of a questionable farce-within-a-farce, during the dress rehearsal (onstage), a subsequent performance (backstage), and a farewell performance (onstage again), is a delicious send-up of both the life of the theater and, indirectly, the theater of life.

This American re-creation of a Royal National Theatre production—same director (Jeremy Sams) and designers (Robert Jones and Tim Mitchell)—unhappily suffers from some of the Broadway cast. Patti LuPone, bogged down in an inscrutable Cockney accent never heard east of the Brooks Atkinson Theatre, manages to be largely undecipherable; Faith Prince, as another prima donna, cannot shake a certain stale faithprinceishness. Richard Easton and Edward Hibbert come by the accent naturally, but the former is too undilapidated, the latter too hammy. Peter Gallagher, as the beleaguered and philandering director, is best; the three others suffice.

The first act is rough going, but by the second and third, the play so uproariously transcends the production that performances hardly matter. If I could choose how I will die, it would be during a future, not too proximous, all-British revival of *Noises Off*, laughing. ■

ART MARK STEVENS

Modern Ruins

How the spontaneous outpourings of "art" since the disaster have brought a new (old) look to the city.

Here Is New York
At 116 Prince Street.

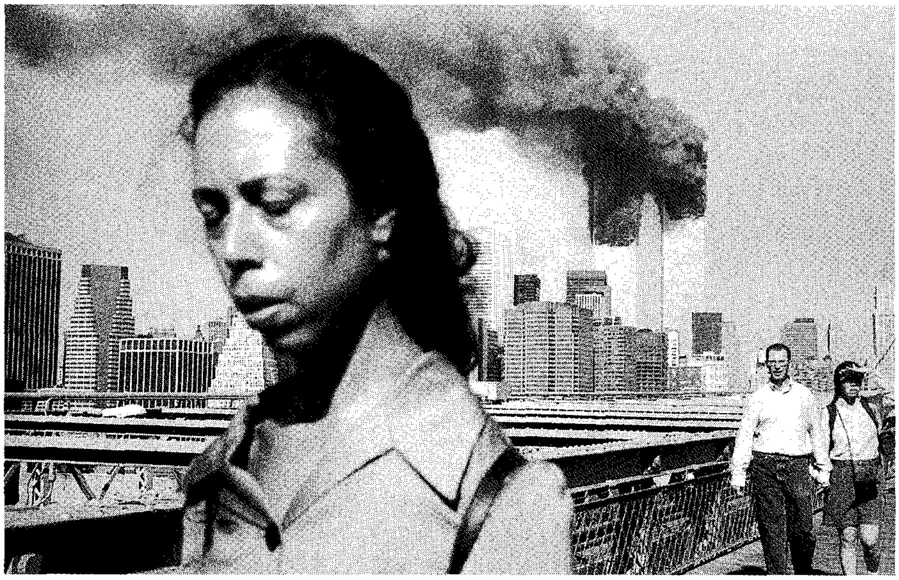
Tom Friedman
At the New Museum of Contemporary Art; through 2/3/02.
See Art listings for details.

THE DESTRUCTION OF THE World Trade Center arouses buried, primeval feelings: Death raining from the sky is one of the eternal nightmares of humanity. So are plagues. It doesn't matter that the weapons of the moment are new; the dread is ancient. Traditional cultures met these deep-seated fears with shrines, relics, sacrifices, talismans. And strangely enough, during this autumn of mourning, so has the city famous for its modern outlook. In its response to the age-old terrors, New York has become, momentarily, a premodern city.

Consider the shrines raised outside the firehouses of the city. They don't look like the New York we know. They are primitive and beautiful, at once messy and scattered, like street-corner shrines in an Indian city. Offerings are piled up against the walls. Colors are intense, almost candied. We see row upon row of variously sized and colored candles; decaying flowers from Korean delis; flags pointing askew; private messages publicly scrawled on different kinds of paper. Amid the profusion are photographs of lost comrades, often reverentially positioned, much as graves in certain parts of the world contain a framed photograph of the dead. No solitary artist assembled these shrines: They represent a spontaneous public expression of grief. But a kind of art inhabits them, one much older than our kind of art, which usually emphasizes the individual artist.

In most premodern cultures, it would have seemed absurd to focus upon any particular artist or, indeed, upon "art" itself. Art was not singled out in that way. Art was inextricably part of some larger endeavor—placating the demonic, illuminating paradise, celebrating power. Similarly, in a stunned New York, making images about the disaster does not yet serve

Don't look back: A contribution to "Here Is New York" by Richard Rutkowski.



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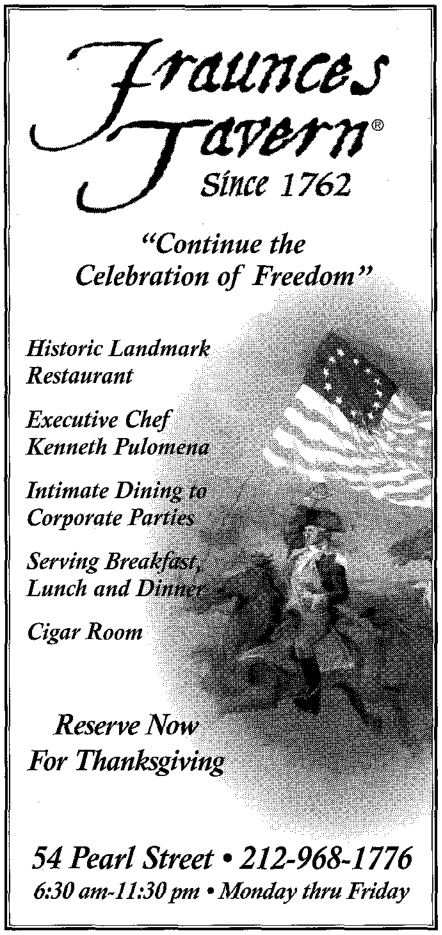

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individual ambition or the private sensibilities of an artist. That would seem too small, a diminishing of existential scale. So far, the famous artist named Anonymous has made most of the important work about September 11. In the first weeks after the attack, for example, the city filled with a ghostly population—snapshots of the dead and missing. Their faces stared out from the subway girders, from lampposts, from bulletin boards. (Time and weather slowly peeled them away.) They seemed incantatory and half alive, steeped in the crime and its aftermath. They gave new meaning to the phrase MOST WANTED.

If ancient cultures used poetry and oral traditions to commemorate great events, we use a somewhat different means. Our society cannot claim reality without photographs; some think photographic illusion *is* our reality. On September 11, many people instinctively reached for their cameras, placing the camera between themselves and the event. We know that day principally through video of the second plane punching into the South Tower; it has cut a mark into the common memory, as has the image of the two wounded towers bleeding smoke before they collapsed. But no single image can contain September 11. It was too large and chaotic a time, with too many aspects. In SoHo, four people close to the photography world—Gilles Peress, Alice Rose George, Michael Shulan, and Charles Traub—recognized early on that the public was generating thousands of images about the massacre. Instead of selecting a "show" about the event or concentrating upon the work of well-known photographers, they let the show come to them, in the form of thousands of donated photographs.

Here Is New York is a storefront at 116 Prince Street where people come to make offerings of photographs. According to George, about half the pictures come from amateurs. No particular image is given pride of place. The pictures are scanned, placed in computers, and digitally printed. Many are loosely hung on the walls or flutter like prayer flags on lines strung across the room. Every day, crowds line up around the block—like pilgrims visiting relics—waiting patiently to see the images. You can buy any picture for $25, with the proceeds going to help the victims. (Thousands are being sold.) The informal, somewhat disorderly air of the storefront seems just right for this time, when feelings remain in flux. The pictures convey a jumble of impressions of the disaster. Yo can see the explosion, the collapsin towers, the typhoon of dust, the disbelieving faces, the erupting grief of relatives, the skeletal remains of one towe the exhausted workers, the New Yorker watching from Village rooftops, th eerie lights of the first night at groun zero—and on and on and on. The sho is a compilation, not a selection. Evidence alone must first be honored.

Among the chaos of photographs is stark amateur video of the two smokin towers. Visitors spend long minute waiting to see the towers fall onc again—the central event that provoke the array of responses on the wall around them. They seem to visit th show not to relive the day but to begi assembling the scattered pieces of memory. Some of the actual photographs ar significant art, such as Richard Rutkowski's picture of a woman crossing bridge after the attack. Others are mor like documents. The distinction is no important. In fact, it's fitting that bot the extraordinary and the mundane receive their due and democratically mi on the walls, for that blend of sensation was part of September 11. Each photograph is, metaphorically, an honore piece taken from the rubble of experience. Together, their gathering creates powerful sense of the commonalty.

MANY MODERN ARTISTS ARE JUNKYAR dogs, wisely turning the detritus of ou civilization into something of value. The retrospective **Tom Friedman** at th New Museum of Contemporary Ar (which was organized by the Southeastern Center for Contemporary Art presents the work of a particularly engaging member of the species. Children should enjoy Friedman's exhibit, because he does things that make people say, *He actually did that?* For example, Friedman has carved his fac into a single aspirin tablet. He ha made a monochromatic abstract painting from toothpaste (the painting still smells of mint). He has transformed an entire pencil into a beautiful, winding shaving. There is a daddy longlegs in the museum—it was, of course, made by Friedman. There is also an empty pedestal: Friedman cursed the space above it. (That space is the "art object.") It is possible to talk at length—until tears of boredom form—about Friedman's emphasis upon ephemera, his attack upon the formal, his subversion of the monumental. I prefer the slight smile he brings. ■

ARCHITECTURE JOSEPH GIOVANNINI

Fixing the Whole

While thinking about how to honor the Trade Center dead, we can also think boldly about making all of downtown a newly vibrant place for the living.

WHETHER TO LEAVE ground zero a haunted vacuum or to build more towers is the question that has polarized opinion about this contested square of land and ain. Each position—consecrating a void r constructing a solid—is correct in its ay. Dedicating the land as a memorial acnowledges its sanctity, while building new affirms life. We are faced with the sychological imperative of fixing the holes our sky. September 11 traumatized our ollective consciousness, and repairing the ity is a way of healing ourselves.

Asked why he had stopped at just 110 tories, architect Minoru Yamasaki eplied, "I didn't want to lose the human cale." But his twin towers only acquired human face after all those Xeroxed osters of missing persons appeared long our sidewalks. Certainly the towers ere remarkable feats of engineering nd symbols of mankind's perennial asiration to height. But in their unyieldg repetition and architectural purity, ith deserts for plazas and identical çades, they embodied all that is deperonalizing in American architecture. The oncourses and elevators processed peole in flows that amounted to human asembly lines, and the minimalist towers efied street life and the nearby waterront and harbor; their bulk overhelmed the surrounding office towers.

New York must, of course, build on the shes, but in a corrective, effective, and ensitive way. Some 12 million square feet ave vanished from the business table, or bout 3.2 percent of Manhattan's office pace. The issue is not only how to replace he square footage in buildings with some oul, but also where to allot the space trategically. It is as important to think ifferently as it is to think big, and to hink outside the many boxes that have onfined and paralyzed our recent efforts t building the city. No one asked for the opportunity, but deploying the equivalent of fifteen Empire State Buildings in New York represents a powerful tool for reshaping the city. Rushing to build—Larry Silverstein says, "In five years, we can have this thing done"—shortchanges the lives lost. How can we respect those lives and make the most out of this tragedy?

Opportunity: Rebuilding after the WTC tragedy demands creative thinking.

URBANISTS AND ARCHITECTS HAVE CONVENED in a task force, the NYC Rebuild Task Force. Among its most promising subgroups are those looking at expanding the effort into the rest of lower Manhattan and the waterfront. Even before the 11th, there was a tendency to disperse the financial district, and New York should inventively control and shape this pattern rather than abet the flow to New Jersey.

Ground zero won't be ready for reconstruction for another year, but that is no reason to put off thinking (or at least dreaming) about extending New York's underground map. The perception that land is in short supply here is a myth: Waterfronts along the East River and New York harbor brim with underutilized tracts of formerly industrialized land that could be mainstreamed to Wall Street with new transportation infrastructure—especially rail lines linking the city east-west. The NYC Rebuild Task Force has identified, for example, the possible extension of the PATH train east to Water Street, and if PATH were tunneled north to the vast sanitation shed near the Manhattan Bridge, and then under the East River up to the huge, underused, and waiting Brooklyn Navy Yard, who would have to hike out to Jersey City? What if the 1 and 9 trains tunneled out to gorgeously sited Red Hook, with all its warehouses and underdeveloped land? The planned and already funded restoration of the beautiful Battery Maritime Building, with its three slips, could reinforce the reopening of our waterfront with ferries fanning out in a crescent of development emanating from downtown.

To its credit, New Jersey started cleaning up its brownfields and preparing its transportation infrastructure years ago to attract overflow from Wall Street. New York slept and missed its own boat. After the 11th, the dispersal

hotograph by Mark Peterson/Corbis SABA.

Love Needs No Pedigree

Photo by Mary Bloom

Interior Designer Mario Buatta, aka The Prince of Chintz, with 6 week old "Olivia".

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only accelerated. As we reinforce th centrality of ground zero and the f nancial district, we should also tak the opportunity to cultivate the wate front. Why not finally commande Governors Island and plant Fran Gehry's Guggenheim there, alon with, say, a Tanglewood-style shed f summer concerts? The brilliant pro posal for the 2012 Summer Olympi already calls for cultivating the wate front along the East River, and an e panded, water-oriented Wall Stree dovetails into this larger regional v sion.

GROUND ZERO REMAINS THE RADIANT CEN ter, but the question persists: How t build on its smoldering sadness? No just with more offices. One approach i to treat the one-acre footprints of th towers as voids rather than solids, in kind of role reversal: Turn the square at the base of the towers into basin flooded with water from the Hudson The waterfront comes back to the site i the form of one-acre lakes that establis a reflective serenity at the core of thi disturbed piece of earth. The other fou teen acres of the site should mirror a New York City, as a delirious 24-hou district of apartment houses, shops, an cultural facilities, riotously mixed i with the financial industry—supportin what Rem Koolhaas called Manhattan "culture of congestion."

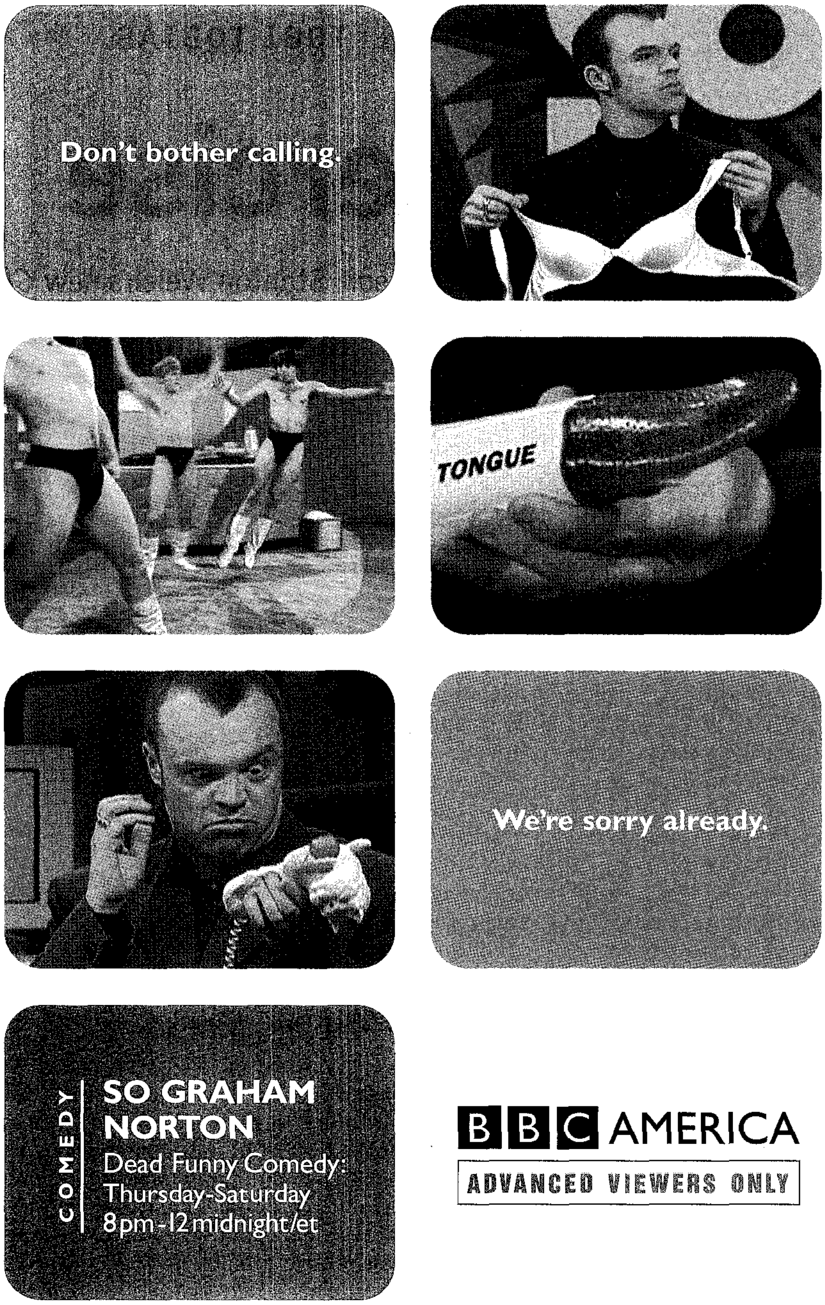
We have been conditioned to expec little from the city in the way of publi works and urban vision, but groun zero demands an about-face and master plan, one that reverses th sense that lower Manhattan is an ir recoverable fatality. War came to us and it necessitates city-building alon with the nation-building that will pre sumably be carried out elsewhere. Bu greatness in this shattered context is matter not merely of size and quanti ty but of vision as well. Wall Street i the last place we would normally loo for the soul that we normally associat with, say, Harlem, but whatever rein carnation occurs through rebuildin downtown must be transformative and, as Daniel Burnham said, it mus stir men's blood. There are many way to think about reinventing ground ze ro in the context of an expanded low er Manhattan, but replicating th towers, and doing it quickly, coul mean another loss. In this moment o crisis, building anew is a way of find ing how we want to change—and wh we want to be. ∎

elevision | John Leonard

24 (NOVEMBER 6; 9 TO 10 P.M.; FOX) ill require Kiefer Sutherland, as the ig cheese of American counter-errorism, to put in one very long and airy day—spread out over all 24 eeks of the television season—try-ng to foil an assassination plot gainst Dennis Haysbert, a senator ho's just won the California presi-ential primary and is the first frican-American with a real shot at he White House. Not only is a rogue lement of Sutherland's own agency nvolved in the conspiracy, but his laughter is missing, his marriage is haky, and the senator has a secret. he only thing wrong with *24* is bad iming. The pilot ticks like a sophisti-ated bomb, one of the executive pro-lucers did time on *La Femme Nikita*, nd not since David Caruso in the irst season of *NYPD Blue* has there een a series hero with Kiefer's inti-nate intensity. Which leads us to . . .

NYPD Blue (November 6; 9 to 11 P.M.; BC), returning with back-to-back pisodes but without David Caruso, immy Smits, Nicholas Turturro, haron Lawrence, James McDaniel, im Delaney, or Rick Schroder, whose hereabouts will be disclosed tonight. t's up to Dennis Franz, once he's got-en over not liking Mark-Paul Gosse-aar, to do most of the coercing of con-essions from mouthy perps, with a lit-le help from his boss, Esai Morales, hen Morales's mother is mugged. Al-hough gratuitous mention is made of he World Trade Center attack, the ard cases at *NYPD Blue* were into ounterterrorizing long before most of s had ever heard of Osama bin Laden.

Anne Rice's The Feast of All Saints November 11 and 12; 8 to 10 P.M.; howtime), based on a 1979 novel by the ueen of the Vampires, turns a fascinat-ng subject—the "free people of color" in ew Orleans in the 1840s—into a eavy-breathing costume drama, with mphasis on *placage*, an antebellum exual arrangement between white lantation owners and French-accented nilk-chocolate maidens. Many interest-ng actors get to strut and fret in these our hours, including Jennifer Beals, ssie Davis, Ruby Dee, Peter Gallagher, am Grier, Jasmine Guy, James Earl ones, Eartha Kitt, Victoria Rowell, Ben ereen, and Forest Whitaker. But it's umptuous piffle. ■



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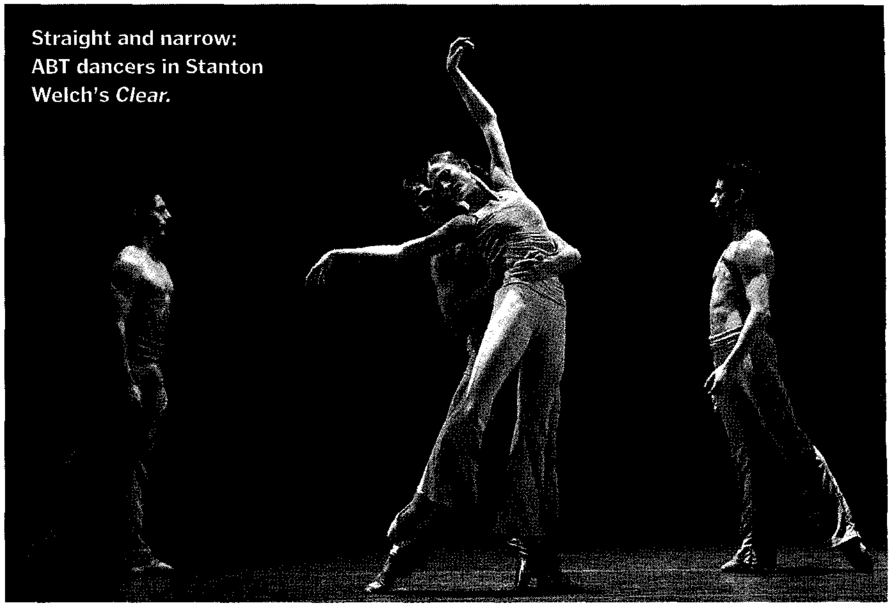
Floor Exercise

In this fall's ABT season, Stanton Welch's new *Clear,* with its men's-gymnastics-style dancing, looks murky next to a revival of Antony Tudor's *Dim Lustre.*



Straight and narrow: ABT dancers in Stanton Welch's *Clear.*

STANTON WELCH, AN AUSTRALIAN choreographer currently popular in the classical-ballet world, knows what his audience craves and handily provides it. For **American Ballet Theatre**'s autumn season at the City Center, he concocted *Clear,* which caters to the lust for male-virtuoso display that ABT has cultivated in its public. Set to Bach selections already familiar from having dances attached to them, the piece employs seven dazzling guys—among them, Angel Corella, Marcelo Gomes, Maxim Belotserkovsky, and Sascha Radetsky—to create a perpetual-motion machine. The turns multiply, the jumps soar, the leaps sail—with every step and step combination revved up to stop just short of the humanly impossible.

This much, dashingly executed, is pure circus. But Welch and, no doubt, ABT aspire to art as well. So *Clear* is furnished with a not-so-subtle subtext. The second movement of the piece, a soulful adagio with lots of echoing phrases for Gomes (huge, dark, slow-moving, and sensuous) and Belotserkovsky (blond and elfin, with a poetic air), suggests a male love relationship. When Julie Kent, the lone woman in the cast, intrudes upon it, it dissipates and finally dissolves. The Olympic-gymnastics stuff takes over again until Kent returns in the final section to commandeer Corella, who's now leading the pyrotechnical antics, as her partner in a heterosexual romance that freezes out his earlier companions. I call this proposition politically incorrect, to say nothing of banal. Yet 99 percent of the first-night audience, drunk on bravura, stood up and screamed its delight.

More substance was provided by the company's first attempt to dance Balanchine's *Symphony in C,* created in 1947 for the Paris Opera Ballet and subsequently, for more than a half-century, a New York City Ballet signature piece. ABT's production, staged by NYCB veterans Victoria Simon and John Taras, has all the right ideas. It doesn't seem to have the right dancers, but that's understandable. The ABT ensemble is groomed in an all-purpose classical style that allows for lush and languid sculptural effects. It is naturally ill equipped to deliver the NYCB specialty of crisp articulation that is musically phrased even at top speed. And ABT's dancers, accustomed by much of their eclectic repertory to "interpret" their roles, consciously applying attitudes and sentiments to the steps, are at a disadvantage when confronted with the Balanchinean requirement of an objective approach, one that trusts the movement itself to convey any necessary emotional implications. That said, ABT can at this point be praised for choosing a ballet that will reward every effort the company puts into it. If the casting of the eight leading roles was uneven—in many cases, incomprehensible—there were still several distinguished performances, notably from Nina Ananiashvili. As the ballerina in the sublime second movement, she was eloquence personified.

Another welcome addition to th repertory was a splendid revival of Antony Tudor's 1943 *Dim Lustre.* Set t Richard Strauss's fervid Burleske in I minor, the ballet depicts an encounter i an Edwardian ballroom, here given an effective hallucinatory design by Zac Brown. A man and a woman on the brin of an affair experience flashbacks–Proustian in nature, though more vehement in tone—of indelible episodes i their separate romantic pasts. The powe of nostalgia vanquishes the perennia siren song of hope and they part, witnessed by a stilled anonymous couple, th only other figures remaining from a hectic, swirling dance that has suddenly vanished. While not among Tudor's ver greatest works, *Dim Lustre* is distinguished for its heady atmosphere an psychological acumen as well as for it movement invention and musicality. It i so much more sophisticated than contemporary items like *Clear,* the comparison is almost pointless. ■

American Ballet Theatre
At the City Center.

Photograph by Paul Kolnik

CLASSICAL MUSIC PETER G. DAVIS

Veni, Vidi, Verdi

After many tries, the Met conquers Verdi with a spot on *Luisa Miller;* Barenboim makes Wagner seem new again.

PROGRESS IS POSSIBLE AT THE Metropolitan Opera these days, even when it's faced with what sometimes seems like the hopeless task of putting on a decent production of a Verdi opera. Not only is the new **Luisa Miller** the company's most satisfying Verdi effort in years, but it also marks a vast improvement over the bloated and preciously decorated production that has flitted in and out of the repertory since 1968. And unlike last season's disastrous *Il Trovatore,* there are no fanciful directorial gimmicks to go wrong.

Santo Loquasto's period sets and costumes (nineteenth-century England) effectively embody the conflict-filled social environment that fuels the tragedy. The pleasant pastoral surroundings of Luisa and her father and the cold and threatening castle of the powerful local lord, Count Walter, whose son Luisa secretly loves, are both keenly observed and tastefully realized. Within this sensible but atmospheric setting, Elijah Moshinsky is content to direct plot and characters, which he does with skill, flexibility, and a sure understanding of who these people are.

It's an old-fashioned approach, I suppose, and won't please the conceptualists, but it does encourage singers to express themselves, vocally and dramatically—a refreshing notion nowadays. The current cast never seriously disappoints, but one need not go back very far into Met history to dwell wistfully on a treasured memory or two, and pardon me if I name names. Renata Scotto and Katia Ricciarelli, both in their prime, sang the title role exquisitely not so long ago, and they tore your heart out. Marina Mescheriakova, the current Luisa, never does that, but she can manage to convey a generalized sort of vul-

Luisa Miller
New production of the opera by Giuseppe Verdi; starring Marina Mescheriakova; conducted by James Levine at the Metropolitan Opera. See Classical and Dance Listings for details.

Chicago Symphony Orchestra
Conducted by Daniel Barenboim at Carnegie Hall.

Miller's crossing: Hao Jiang Tian and Denyce Graves in *Luisa Miller.*

Photograph by Beatriz Schiller.

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nerability, and she sings carefully. Even at that, Mescheriakova tends to croon a lot, and her soprano has only limited color and support in the middle to lower registers. The search for a really superior Verdi soprano continues.

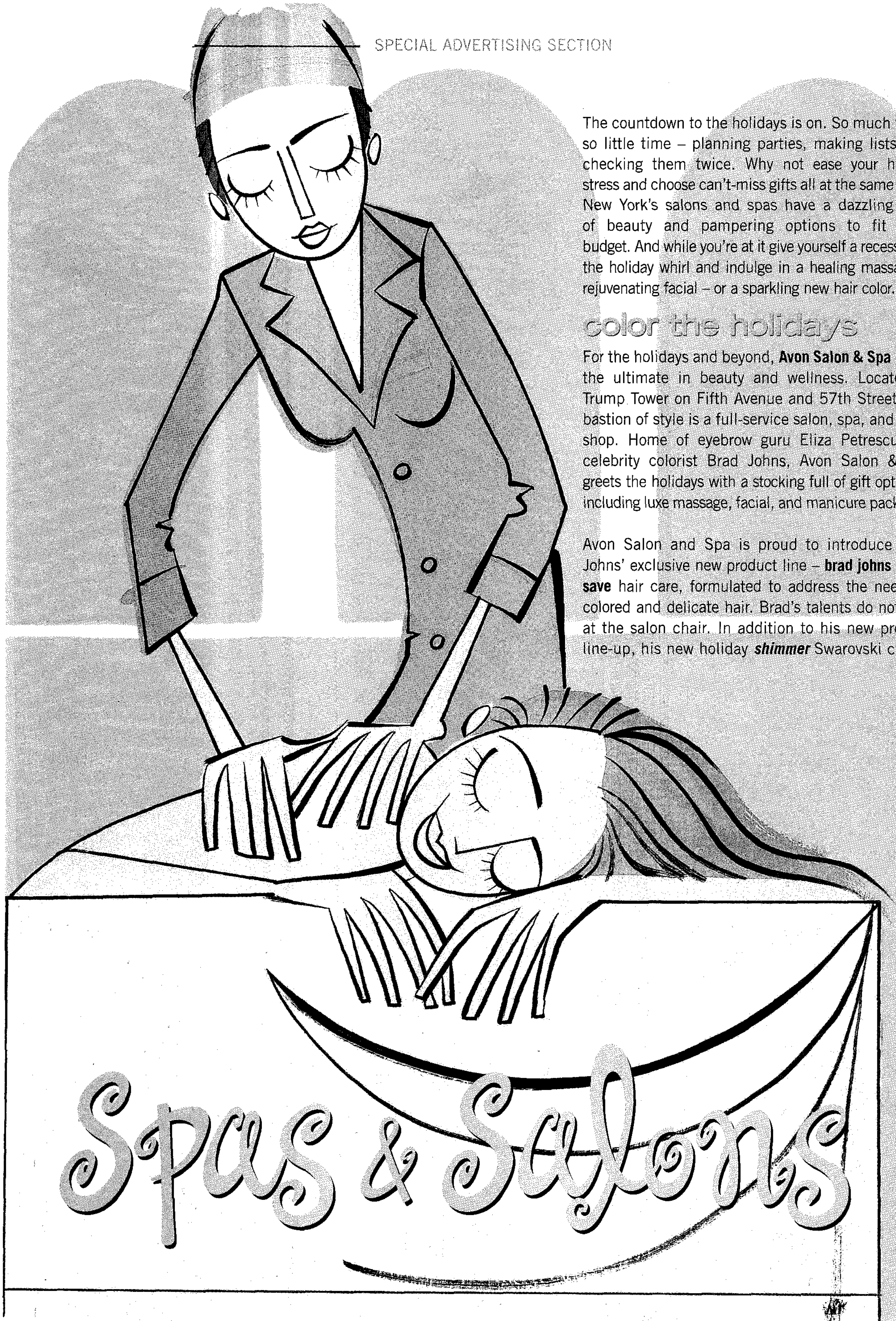
Neil Shicoff as Luisa's self-destructive suitor is the clear audience favorite. He is probably about as close to an authentic Verdi tenor as we have, at least for lyric roles that require only a minimum of heroic heft. Others have caressed the line of Rodolfo's famous Act II aria with more elegance, but Shicoff's tone has ample ring, and for once his hyper method-acting style goes straight to the center of this tortured character. The rough nap of Nikolai Putilin's baritone is not entirely out of place as Luisa's crusty father, Denyce Graves gives an honorable account of a thankless role (Federica), and the two basses, Hao Jiang Tian (Walter) and Phillip Ens (Wurm), make appropriately sinister sounds. Always at his best in middle-period Verdi, James Levine lovingly conducts this wonderful score, giving it exactly the right rhythmic pacing and melodic shape.

WAGNER'S MUSIC HAS SELDOM SOUNDED more dangerously subversive than it did in Carnegie Hall not long ago, during a three-concert visit by the Chicago Symphony Orchestra. I'm not sure that was the point conductor Daniel Barenboim hoped to make by including recent pieces by Elliott Carter and Isabel Mundry on programs overwhelmingly dominated by Wagner. The idea, we were told, was to play the new works in order to demonstrate just how dramatically the magician of Bayreuth forever changed the future and focus of serious musical composition. I expect he did, but Mundry's *Panorama Ciego,* a piano concerto in four mini-movements, and Carter's *Cello Concerto* hardly contain enough information to tell us how in any meaningful way, whatever their individual merits. In any case, a trio of concerts containing generous chunks from *Götterdämmerung,* Act I of *Die Walküre,* and *Tristan und Isolde* in its entirety is bound to make everything else on the programs seem like filler.

Actually, I expect the main purpose was to showcase Barenboim as an opera conductor, the one capacity this multi-talented musician had yet to display in any important way during his continuing high-profile exposure in Carnegie Hall. It was an instructive encounter and, as it turned out, a much-needed one, since live Wagner opera in New York has for many years been pretty much the exclusive monopoly of James Levine and his Met Orchestra. Few are likely to complain about that, but it's only healthy to be given an alternative view occasionally, and Barenboim provided one. In fact, Barenboim could fairly be said to be playing Furtwängler to Levine's Toscanini, espousing a type of Wagnerian performance that prizes interior reflection and careful shaping of large structures over Levine's primary concern for instrumental excellence and moment-to-moment surface brilliance. Both conductors tend to micromanage their orchestras to get their effects, but the end goals could not be more different.

Barenboim achieved his most impressive results in the complete *Tristan,* a performance that was never less than searching and committed, at times even incandescent. The spectrum of instrumental color may have been rather narrow, even gray at times, but the overall line and shape of this gigantic score could not have been more securely grasped, precisely focused, or eloquently presented. The Met's recent *Tristan* cast was perhaps vocally superior to the one Barenboim mustered with one crucial exception. It's been many years since New York has heard an Isolde to match Waltraud Meier's magisterial Irish princess—not always a beautiful sound perhaps and often pressed to its limits, but all the role's formidable requirements were unflinchingly met. Even more compelling was Meier's expressive range, her verbal acuity and ability to act with her voice to explore every facet of Isolde's conflicted personality. A thrilling performance.

As Tristan, Christian Franz never quite matched this Isolde in terms of vocal intensity, although his tenor has more than sufficient lyricism and heroic bite to make the most important musical points. If Andreas Schmidt (Kurwenal), John Tomlinson (King Mark), and Nadja Michael (Brangäne) seemed little more than solidly dependable, that is in itself no small merit in these days of hard-to-cast Wagnerian opera. In any case, they were all clearly under the spell of the work itself, and the seething inwardness of the poetic vision conjured up by Barenboim and his orchestra. ■



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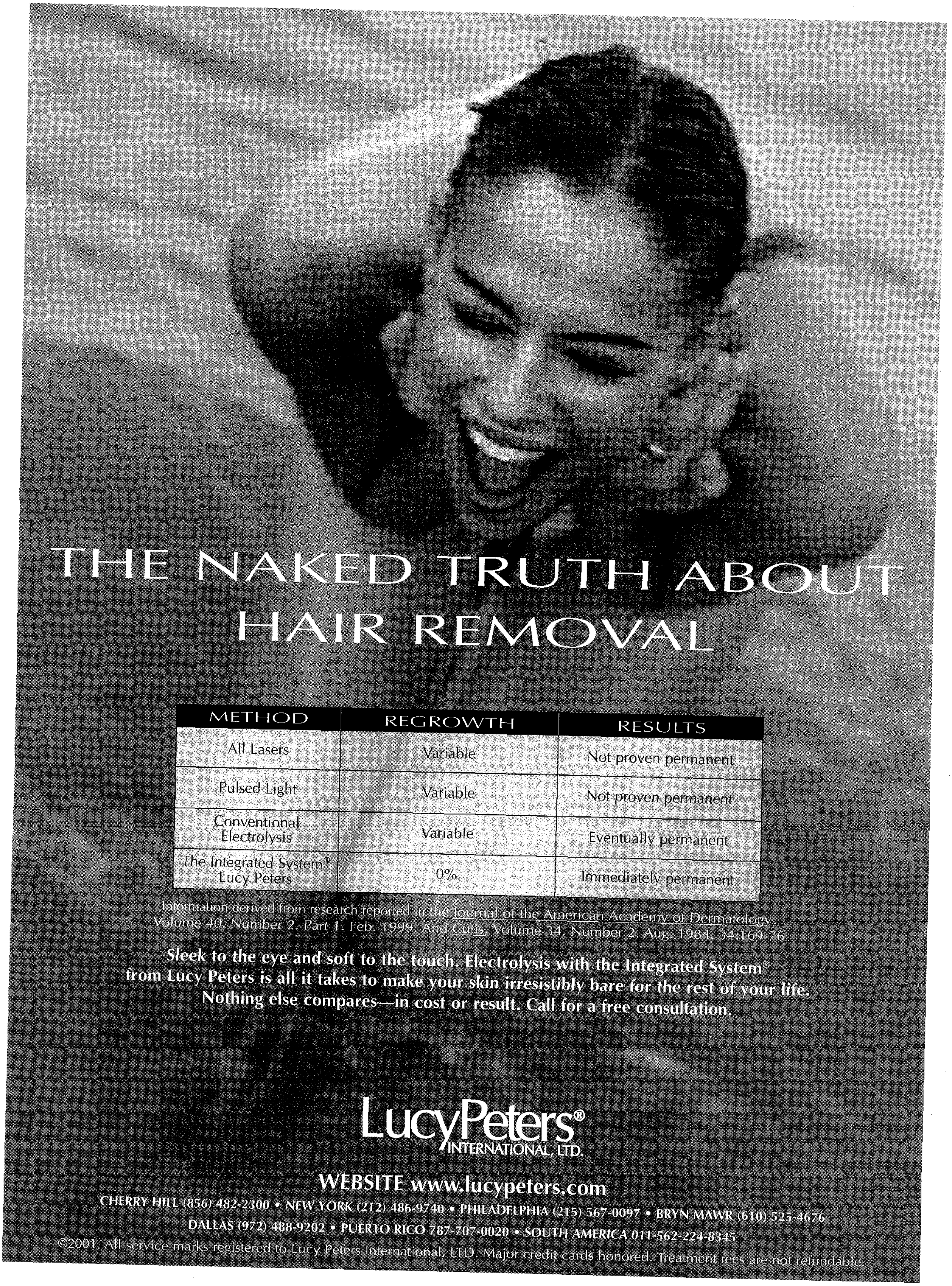

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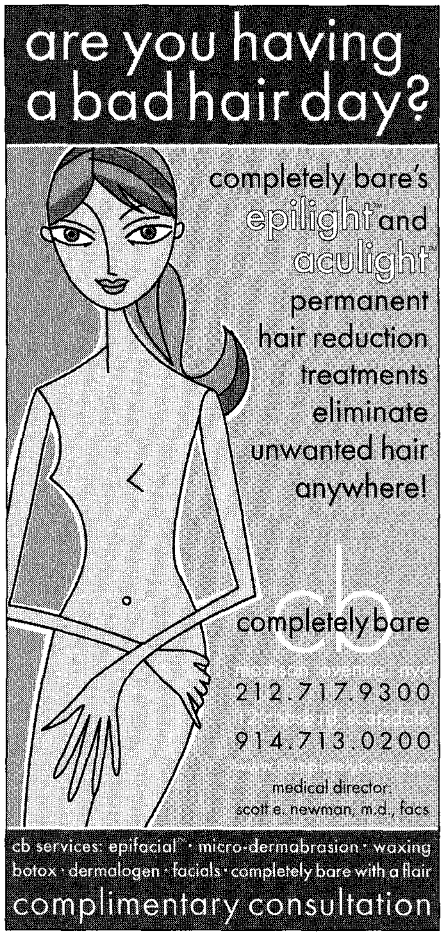

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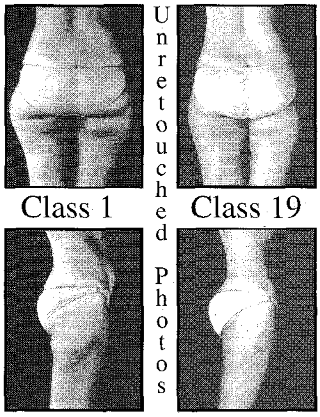
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body work

If you've been thinking about reshaping your body with liposuction, you'll want the procedure performed by someone with years of experience using state-of-the-art technology. **Dr. Jeffrey Fischman** has been doing liposuction since its invention 15 years ago. The newest technology available for liposuction is the power-assisted machine, which he finds to be much more accurate and powerful than the previous classic liposuction or ultrasonic machines. It seems to allow more fat removal with less bruising and bleeding. Though power-assisted liposuction is the new kid on the block, Dr. Fischman predicts it will be the gold standard of liposuction within a short time. "This liposuction technique reduces the trauma to the body, increases the accuracy of the procedure, and allows us to use a more precise and gentle motion. The benefits of power-assisted liposuction are tremendous." *Jeffrey R. Fischman, M.D., FACS, director of Constructive Surgery Center, 110 E. 66th St., 472-3300; www.constructivesurgery.com*

let there be light

If your holiday wish list includes looking younger without surgery or down time, the skin-care experts at **completely bare** can make that wish come true. The EpiFacial™ uses intense, controlled pulsed light to correct all skin imperfections – including wrinkles, broken capillaries, mild acne scars, rosacea, and sun damage – without trauma to the surface of the skin. If you yearn to restore that youthful glow, Micro Dermabrasion will do that and even out your skin tone. And if you're looking for smooth and silky skin from head to toe, try the EpiLight™ and Aculight™ Permanent Hair Reduction System, which use a pulsating light to destroy the follicle, shaft and root. It works on fine facial hair as well as coarser body hair. *completely bare, 764 Madison Ave., Suite 3R, 717-9300; 12 Chase Road, Scarsdale, 914-713-0200; www.completelybare.com*

hair replacement

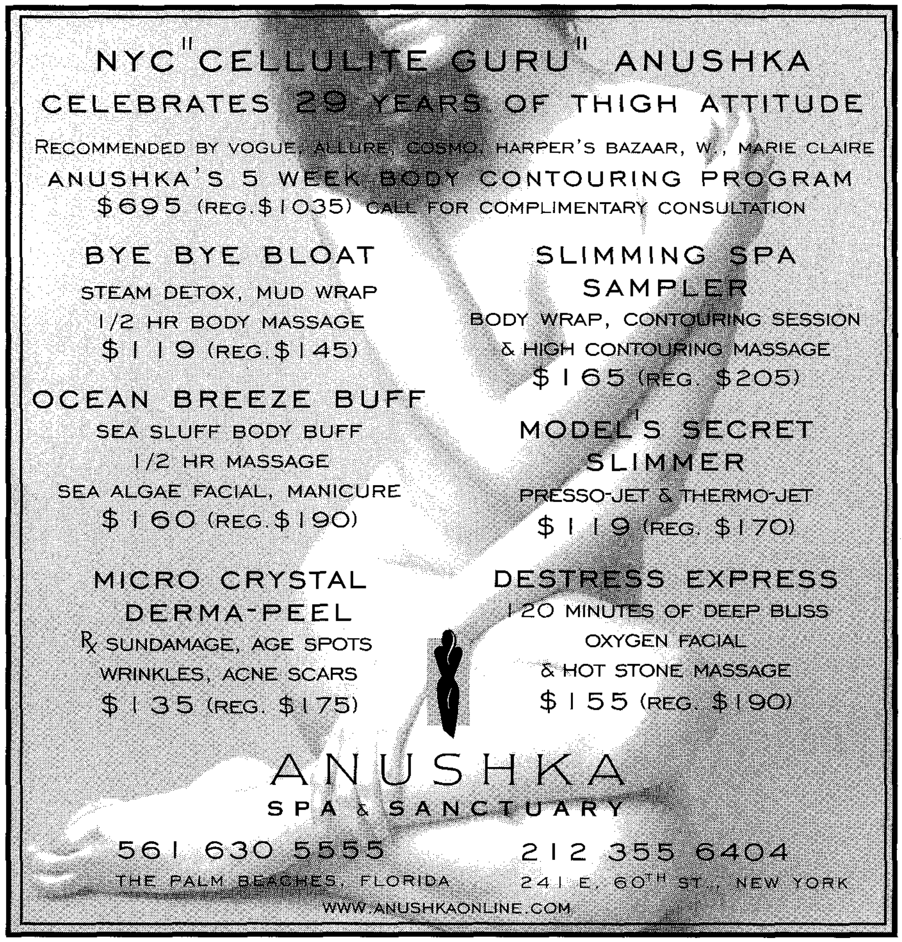
If thinning hair has given you a case of the holiday blues, be your own personal Santa. Let *New York* Magazine's hair replacement experts show you what kind of magic today's techniques can accomplish. Not only will your new hair be virtually undetectable, you can also style it any way you like – and add color and texture, too.

Like millions of other women, you've endured the pain and embarrassment of hair loss for years. Elline Surianello, founder and client of **LeMetric**, has a question for you: isn't it finally time to do something about the problem? Something that will make you look terrific and feel better? As a longtime client of LeMetric, Elline knows firsthand what a difference hair can make – and she has dedicated herself to making a difference to her clients. "We don't just put hair on your head," she says, "we change your life." *LeMetric Hair Center for Women, 124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com*

quick pick-me-ups

You've worked all day. You want to go to that early cocktail party and there's just no time for elaborate preparations. Our spa experts recommend this quickie:

Fill a sink with cold water. Dunk your face. Pat dry. Apply a light peel and keep it on for two minutes. Rinse, then moisturize. Apply makeup – and voilá – you'll look as fresh as the proverbial daisy.



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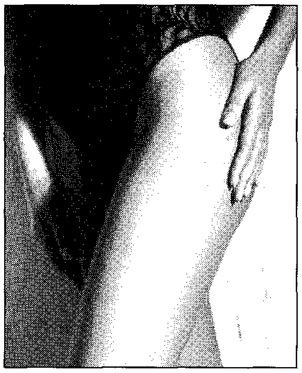

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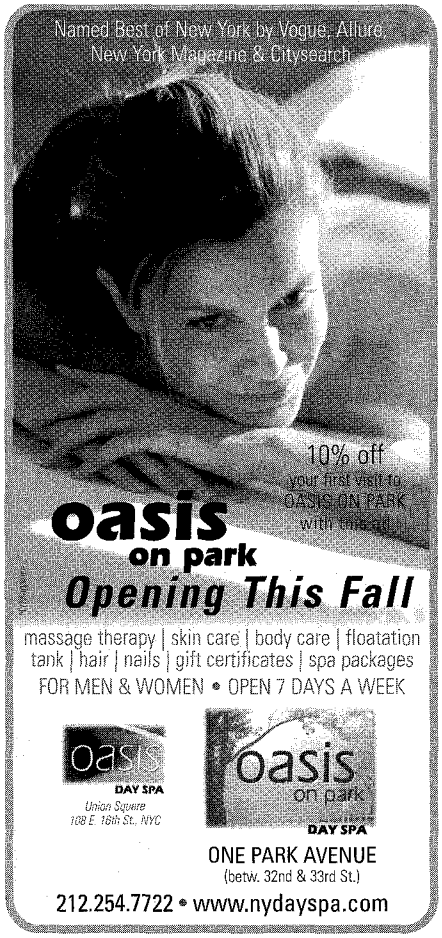

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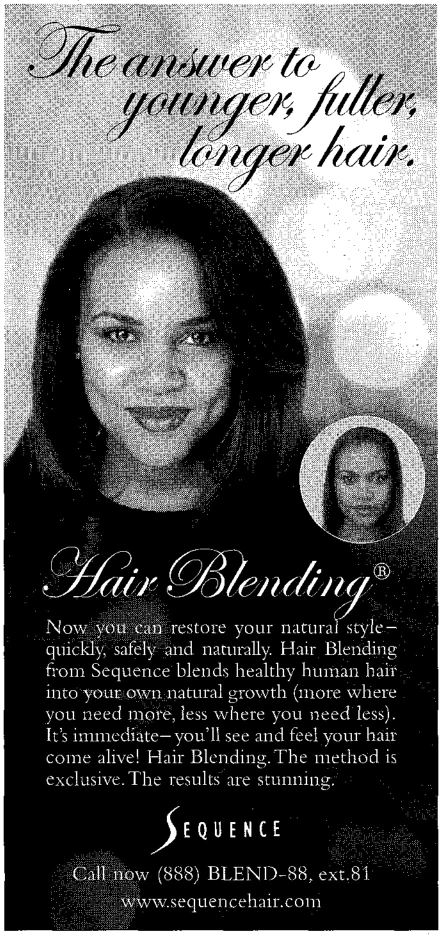

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If you're simply not pleased with the state of your hair – if it's thinning or damaged, for instance – the pros at **International Hair Salon** are ready to help you in a uniquely private and intimate-salon environment. Mr. Carmine and Angelo David have created innovative techniques for adding hair, and professional therapies for volumizing, hair-lengthening procedures, and scalp treatments. "These successful procedures have helped thousands of women who have experienced the emotions of thinning hair or hair loss," explains Angelo David.

The salon's expert stylists are at your service to help you select a special cut or color to create that fantastic new look. *International Hair Salon, 48 E. 43rd St., 883-6620; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St., Stamford, Ct, 203-325-0144; www.internationalhairsalon.com*

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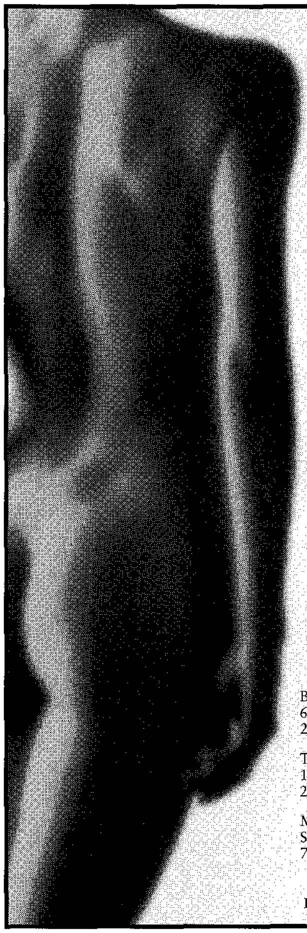

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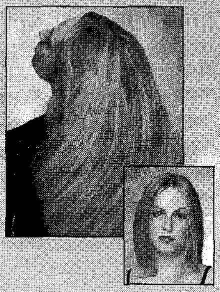

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Movies

Edited by Ben Kaplan

Bay watch: John Leguizamo in *King of the Jungle*.

This Week's Releases

Everything Put Together
Director Marc Forster's film about two affluent couples whose relationship falters in the face of a tragedy. (1 hr. 25 mins.; NR) • Opens 11/9.

Heist
Gene Hackman plays an aging crook in a twisting caper film written and directed by David Mamet (*The Spanish Prisoner*). With Delroy Lindo, Danny DeVito, and Sam Rockwell. (1 hr. 47 mins.; R) • Opens 11/9.

I Remember Me
Documentarian Kim Snyder, who has chronic-fatigue syndrome, crisscrossed the country for four years interviewing others afflicted with the same disease. (1 hr. 14 mins.; NR) • Opens 11/9.

King of the Jungle
John Leguizamo plays a streetwise retarded New Yorker in the new film from writer-director Seth Zvi Rosenfeld (*A Brother's Kiss*). With Rosie Perez, Rosario Dawson, and Annabella Sciorra. (1 hr. 25 mins; R) • Opens 11/9.

Maze
Rob Morrow wrote, directed, and stars in this story of Lyle Maze, a shy New York sculptor with Tourette syndrome. With Laura Linney. (1 hr. 37 mins; R) • Opens 11/9.

Metropolis
Futuristic Japanese *anime* about robots, rebel scientists, and a beautiful young girl. Directed by Rin Tarô. (1 hr. 32 mins.; PG-13) • Opens 11/9.

Otomo
Frieder Schlaich's film imagines the life of Frederic Otomo, an African refugee who murdered two German officers. In German, with English subtitles. (1 hr. 25 mins; NR) • Opens 11/7.

Shallow Hal
Jack Black plays Hal, and after being hypnotized by Tony Robbins, only he can see the inner Gwyneth Paltrow. Directed by Peter and Bobby Farrelly; co-starring Jason Alexander. (1 hr. 54 mins; PG-13) • Opens 11/9.

New Films

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a 23-year-old Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls, and as a Zorro-like avenger, too. What this pathologically shy girl doesn't recognize is that she needs to rescue herself and seek out true love. Jeunet's technique is antic enough to please Chuck Jones but he doesn't quite have the simplicity of soul to make this film's happily-ever-after conceit sing. Still, treacle this elaborately inventive deserves some kind of blue ribbon. Matthieu Kassovitz co-stars. (Rainer; 11/12) (2 hrs.; R) • 1; 24.

The American Astronaut
Black-and-white "musical space *noir*" written and directed by (and starring) Cory McAbee as an intergalactic wanderer attempting to unite the female planet of Venus with the male Saturn. (1 hr. 32 mins.; NR) • 2.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 22.

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett, in this mix-and-match romantic comedy directed by Barry Levinson. Willis and Thornton spend most of the movie yammering at each other; Blanchett deserves better than these guys, and this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 8; 13; 14; 21; 27; 43; 51; 54; 58; 61; 68; 72.

Better Than Sex
Australian writer-director Jonathan Teplitzky's debut film is about a couple trying to build a relationship after a series of one-night stands. (1 hr. 24 mins.; NR) • 1.

Bones
Snoop Dogg plays the title role, a deceased numbers runner from the seventies who returns from the grave on a mission of revenge. Directed by Ernest Dickerson; with Pam Grier. (1 hr. 29 mins.; R) • 2; 12; 14; 20; 25; 39; 41; 43; 44; 45; 46; 51; 53; 55; 56; 61; 62; 63; 70; 76.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 6; 27.

Burnt Money
Marcelo Pineyro directs this film about two gay bank robbers in Buenos Aires. (1 hr. 47 mins.; R) • 6.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 4; 7.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 17; 66.

Corky Romano
Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Pritt's directorial debut. (1 hr. 39 mins.; PG-13) • 22; 68; 70; 76.

Dancing at the Blue Iguana
Michael Radford (*Il Postino*) directs Daryl Hannah and Jennifer Tilly as dancers in this mostly improvisational film about a San Fernando strip club. (2 hrs. 3 mins.; R) • 2; 15.

The Deep End
A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 48.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 2; 9; 64.

★ Divided We Fall
A small Czech town is occupie by German forces in this un even but occasionally movin drama that at times recalls th bittersweet humanism of th Czech New Wave films from the sixties. (Rainer; 6/11) (2 hrs 2 mins.; NR) • 66.

Domestic Disturbance
John Travolta plays a divorc whose 11-year-old become Vince Vaughn's charge. Directe by Harold Becker (*Sea of Love*) (1 hr. 28 mins.; PG-13) • 5; 12 13; 14; 20; 27; 31; 39; 40; 43; 44 45; 46; 50; 51; 52; 53; 54; 56; 58 59; 60; 61; 62; 63; 65; 71; 73; 74 75; 76.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose daughter is kidnapped in this by-the-numbers myster thriller. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable but the doctor's clinical expertise here barely registers; he could just as well be a cop, or your local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 2; 15; 27; 28 57; 61; 68; 72.

Donnie Darko
Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • 2; 15.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernes Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 2; 18.

★ Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anais (Anais Reboux) and her considerably prettier 15-year-old sister Elena (Roxane Mesquida) play out the pettiness and sympathies of siblinghood (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6; 37; 64.

Focus
William H. Macy and Laura Dern star in a case o mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 8; 16; 60.

From Hell
Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. It's mostly twaddle, full of bad Cockney accents and dark conspiracies involving Freemasonry and the royal family. Ian Holm as the royal physician is the only reason to buy a ticket. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 2; 9; 10; 15; 27; 28; 34; 44; 51; 53; 54 58; 63; 65; 69; 71; 73; 74; 76.

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 137.**

Photograph by Lisa Leone.

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Opening

Fully Exposed

In 1995, on the cusp of marriage, former *Northern Exposure* star Rob Morrow decided t write and direct a film. "There was such anxiety," says Morrow (pictured) about his exper ence making **Maze**, in which he stars as the title character, a New York sculptor with Tourett syndrome. "All I wanted was autonomy—now I never want it again." The movie centers o Maze and Callie (Laura Linney), the pregnant girlfriend of Maze's best friend, an emergency relief doctor stationed in Africa. "I kept thinking that love is the most important thing," Mor row says, "so I created a character who viewed himself as unlovable." The result is a love-tr umphs-all story that plays down Maze's affliction—at least onscreen. "I'd walk through Man hattan twitching," he say "Compared with preproduction, play ing the Tourette stuff was a breeze Opens November 9.

Photograph by Pamela Duff

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. (1 hr. 41 mins.; R) • 2; 22; 48.

Ginger Snaps
Canadian director John Fawcett's film is about twin sisters and a werewolf on the prowl. With Mimi Rogers. (1 hr. 23 mins.; NR) • 3.

Grateful Dawg
Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins.; NR) • 3.

Happenstance
Director Laurent Firode's debut film stars Audrey Tautou and is an ensemble comedy about a series of significantly random interactions; in French with English subtitles. (1 hr. 37 mins.; NR) • 3.

Intimacy
Patrice Chereau directed this dour drama adapted by Hanif Kureishi from several of his stories and starring Mark Rylance and Kerry Fox. It's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 1; 9.

Iron Monkey
Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 23 mins.; PG-13) • 9; 12; 15; 25; 39; 44; 45; 46; 51; 53; 68.

Joy Ride
Paul Walker and Steve Zahn play brothers who encounter a villainous trucker on a cross-country drive in director John Dahl's (*Red Rock West, The Last Seduction*) noirish black comedy. (1 hr. 23 mins.; R) • 15.

K-Pax
Unintentionally silly in that uplifting way that Hollywood is prone to. Kevin Spacey is a mental patient who thinks he's from another planet and Jeff Bridges is the psychiatrist he bonds with. Spacey pulls out so many performer's tricks that the film would be better titled *Inside the Actor's Studio*. (Rainer; 10/29) (1 hr. 33 mins.; PG-13) • 8; 10; 13; 14; 15; 26; 31; 36; 43; 44; 46; 50; 51; 54; 58; 61; 63; 71; 72; 73; 74; 75; 76.

L.I.E.
Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 7.

★ La Ciénega
This first feature from the Argentinian Lucretia Martel is a waywardly artful extended family drama set in a rundown country estate where the constant rains have turned everything swampy. It's vignette-thin but Martel's sensibility, lush yet wry, is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 7.

The Last Castle
Robert Redford is a general who has been interned in a military prison, and James Gandolfini is the fanatically envious warden who has never set foot on a battlefield. The whole silly thing plays out like *Cool Hand Luke* meets *Attica*. Mark Ruffalo, as a turncoat, is at least refreshing to watch. Rod Lurie directed. (Rainer; 10/29) (2 hrs.; R) • 5; 12; 14; 20; 25; 29; 38; 44; 46; 53; 61; 63; 66; 74; 76.

Life As a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspicion*) film. (2 hrs. 4 mins.; R) • 5; 10; 15; 16; 43.

The Man Who Wasn't There
The movie isn't there, either. The Coen brothers have a strong feeling for the sleek surfaces of film noir, but this pulp-art thing, set in northern California in 1949, is a hollow experience. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5) (1 hr. 56 mins.; R) • 5; 10; 13; 14; 15; 23; 43.

Max Keeble's Big Move
A seventh-grade student (Alex D. Linz) undergoes a transformation when he learns his family is moving to a new town. (1 hr. 41 mins.; PG) • 15; 45; 46; 53; 65.

★ Monsters, Inc.
This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12) (1 hr. 33 mins.; G) • 8; 10; 13; 14; 16; 19; 20; 25; 36; 38; 39; 40; 41; 44; 45; 46; 49; 50; 51; 52; 53; 54; 56; 57; 58; 59; 60; 61; 63; 65; 71; 73; 74; 75; 76.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 1; 10; 14; 15; 32; 37; 47; 50; 64.

My First Mister
Leelee Sobieski and Albert Brooks play unlikely friends who meet at the mall in Christine Lahti's debut feature film. (1 hr. 55 mins.; R) • 9; 22; 30; 64.

On the Line
'N Sync's Lance Bass searches for a girl he met on a Chicago El train. Directed by Eric Bross. (1 hr. 27 mins.; PG) • 14; 15; 43; 50; 57; 60; 68; 71; 73; 76.

The One
Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • 8; 11; 13; 14; 20; 27; 31; 35; 38; 39; 40; 41; 44; 45; 46; 49; 51; 52; 53; 54; 55; 56; 58; 59; 61; 62; 63; 65; 70; 72; 73; 74.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her hu band is serving in World War II. America debut of Spanish director Alejandr Amenabar. (2 hrs. 25 mins.; PG-13) • 2; 1 15; 31; 44; 46; 50; 51; 53; 54; 68; 71; 73; 74; 7

Punks
Ian Polk's debut film is a romantic comed about gay African-American men. (1 hr. 4 mins.; NR) • 6.

Riding in Cars With Boys
Drew Barrymore is fun to watch in th otherwise sitcomish comedy-drama abou a 15-year-old high-school drop-out mo and her travails and victories over the nex twenty years. Steve Zahn, James Woods, an Brittany Murphy co-star. Penny Marsha directed. (Rainer; 10/29) (2 hrs. 2 mins PG-13) • 8; 10; 14; 15; 31; 33; 43; 51; 54; 5 63; 72; 74; 75; 76.

Serendipity
John Cusack and Kate Beckinsale are the star-crosse lovers in this airless romantic comedy that owes mo than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 h 27 mins.; PG-13) • 8; 14; 15; 31; 43; 54; 68; 69; 74.

★ Tape
Richard Linklater's movie of Stephen Belber's pla is set entirely in a dingy motel room and sta Ethan Hawke and Robert Sean Leonard as high school friends who reunite after ten years, an Uma Thurman as the ex-girlfriend who may hav been date-raped by one of them senior year. It's a amazingly fluid and hypercharged experience, extremely well-acted. (Rainer; 11/5) (1 hr. 28 mins R) • 1; 15.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murra Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 8; 11; 13; 14; 1 31; 33; 35; 39; 40; 41; 43; 44; 45; 46; 49; 51; 53; 54; 56; 5 59; 61; 62; 63; 65; 67; 71; 72; 73; 74; 76.

The Town is Quiet
This ensemble film from Robert Guédiguian (Mari and Jeannette) is centered around a grandmother (A iane Ascaride), her drug-addict daughter (Julie-Mari Parmentier), and the baby who brings the tw women together. In French, with English subtitles. (hrs. 12 mins.; NR) • 37.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick i this dawn-to-dawn melodrama with higher pretensions. Both performers are crackerjack and the film directed by Antoine Fuqua and written by Davi Ayer, is a visceral high, but, in dramatic-political term it's something of a cop-out. (Rainer; 10/15) (1 hr. 5 mins.; R) • 8; 14; 20; 31; 33; 38; 39; 44; 45; 46; 51; 53; 5 55; 58; 61; 63; 67; 70; 72; 76.

★ Trembling Before G-d
A documentary which spans the entire difficult worl

f gay Orthodox Jews. Directed by Sandi Simcha DuBowski. (1 hr. 24 mins.; NR) • 4.

Va Savoir

acques Rivette's romantic roundelay is about three men and three women who become entangled dur- ng the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two-and-a-half hours, it's practically a hiccup in the Rivette canon. Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 3; 37; 64.

Waking Life

Richard Linklater has made a one-of-a-kind movie with the assistance of his art director Bob Sabiston. A ve-action digital video movie was "painted over" by cores of computer animators, and the result has an mazing fluidity. The film is about a young man who asses through a linked series of encounters that may r may be dreams. Most of the people in the film mouth extended arias about the nature of reality, but he results are anything but a snore. One of the very est movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 15; 37; 47; 64.

Zoolander

Failed silliness. Ben Stiller co-wrote, directs, and stars s a male bimbo fashion model who decides there's more to life than looking beautiful. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 5; 12; 14; 20; 23; 30; 43; 54; 68.

Manhattan

Below 14th Street

. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; Better Than Sex; Intimacy; Mulholland Drive; Tape

2. CC Village East
189 Second Ave. (212-529-6799) • The American As-ronaut; Bones; Dancing at the Blue Iguana; Dinner Rush; Don't Say a Word; Donnie Darko; The Endurance: Shackle-on's Legendary Antarctic Expedition; From Hell; Ghost World; The Others

3. Cinema Village
22 E. 12th St. (212-924-3363) • Ginger Snaps; Grateful Dawg; Happenstance; Va Savoir (See also "Museums, Societies, Etc.")

4. Film Forum
209 W. Houston St. (212-727-8110) • Chop Suey; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Domestic Dis-urbance; The Last Castle; Life As a House; The Man Who Wasn't There; Zoolander

6. Quad Cinema
54 W. 13th St. (212-255-8800) • Bread and Tulips; Burnt Money; Fat Girl; Punks

7. The Screening Room
54 Varick St. (212-334-2100) • Chop Suey; L.I.E.; La Ciénega; Our Lady of the Assassins

8. UA Union Square
13th St. and Broadway (212-253-2225) • Bandits; Focus; K-Pax; Monsters, Inc.; The One; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day; Waking Life

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Dinner Rush; From Hell; Intimacy; Iron Monkey; My First Mister

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • From Hell; K-Pax; Life As a House; The Man Who Wasn't There; Monsters, Inc.; Mulholland Drive; Riding In Cars With Boys

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The One; 13 Ghosts

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Bones; Domestic Disturbance; Iron Monkey; The Last Castle; Zoolander

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Bandits; Domestic Disturbance; K-Pax; The Man Who Wasn't There; Monsters, Inc.; The One; 13 Ghosts

14. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Bandits; Bones; Domestic Disturbance; K-Pax; The Last Castle; The Man Who Wasn't There; Monsters, Inc.; Mulholland Drive; On the Line; The One; The Others; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day; Zoolander

42nd–60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Dancing at the Blue Iguana; Don't Say a Word; Donnie Darko; From Hell; Iron Monkey; Joy Ride; K-Pax; Life As a House; The Man Who Wasn't There; Max Keeble's Big Move; Mulholland Drive; On the Line; The Others; Riding In Cars With Boys; Serendipity; Tape; 13 Ghosts; Waking Life

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Focus; Life As a House; Monsters, Inc.

17. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

18. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Endurance: Shackleton's Legendary Antarctic Expedition

19. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Monsters, Inc.

20. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bones; Domestic Disturbance; The Last Castle; Monsters, Inc.; The One; Training Day; Zoolander

21. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Bandits

22. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Apocalypse Now Redux; Corky Romano; Ghost World; My First Mister

23. New York Twin
220 E. 59th St. (212-505-CINE#590) • The Man Who Wasn't There; Zoolander

24. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

25. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Bones; Iron Monkey; The Last Castle; Monsters, Inc.

26. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • K-Pax

27. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; Bread and Tulips; Domestic Disturbance; Don't Say a Word; From Hell; The One

28. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Don't Say a Word; From Hell

29. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Last Castle

30. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • My First Mister; Zoolander

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Domestic Disturbance; K-Pax; The One; The Others; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Mulholland Drive

Opening

The Stranger

To play Frederic Otomo, the refugee from North Africa who murdered two Stuttgart policemen in 1989, actor Isaach de Bankolé drew from his past. "That discrimination in Germany was what I felt when I arrived in Paris from the Ivory Coast," he says. **Otomo**, the brilliant second film from German director Frieder Schlaich, is a fictitious account of an actual event; it imagines Otomo's (unknown) whereabouts between being ticketed on a street car and committing the murders in Stuttgart three hours later. "We filmed on the Gaisburger Bridge, where it actually happened," says Bankolé (pictured), who also starred in Claire Denis's *Chocolat* and *Ghost Dog*. "Afterward, I cried for hours—to me, I'd actually killed those officers." Opens November 7 at Film Forum.

Photograph courtesy of Film Forum.

I Still Love the Old World

This week, two festivals lauding the recent successes of international film—**New Italian Cinema Events** at Quad Cinema and **Germany 2001: New Films** at the Museum of Modern Art—bring a subtitled mélange of content, references, and technique to Manhattan. But America has already influenced these filmmakers in return. "I grew up on Spielberg, Lucas, and Coppola," says 28-year-old Roman director Eros Puglielli. "I love Fellini, but cinema, to me, means American cinema." Puglielli's *All the Knowledge in the World* (pictured), showing among the fifteen films at "N.I.C.E.," is an experimental comedy about a teacher, his female student, and a pop star in search of the meaning of life. Also showing are Kiko Stella's urbane *How to Make a Martini*, and *Off to the Revolution in a 2CV*, Maurizio Sciarra's road film about the Portuguese revolt. Meanwhile, the German films at MOMA—where even the name of the festival sounds vaguely Teutonic—were chosen largely for their politics. *The Loneliness of the Crocodiles* is Jobst Oetzmann's much-ballyhooed mystery-cum-allegory about the mistrust of outsiders in East Westphalia; Hannes Stöhr's *Berlin Is in Germany* tells the story of an East German ex-con adapting to a world sans the Berlin Wall, and *Escape to Life—The Erika and Klaus Mann Story* is a documentary by Wieland Speck and Andrea Weiss about Thomas Mann's children, both of them artists in forties Berlin. "Germany is looking for the next Tarantino," Weiss says. "The film community keeps reinventing itself; it's always interesting, always brand-new." "Germany 2001: New Films" runs through November 15; "New Italian Cinema Events" opens November 9. (See "Museums, Societies, Etc.") B.K.

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Riding In Cars With Boys; 13 Ghosts; Training Day

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • From Hell

35. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The One; 13 Ghosts

36. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • K-Pax; Monsters, Inc.

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Fat Girl; Mulholland Drive; The Town is Quiet; Va Savoir; Waking Life

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Last Castle; Monsters, Inc.; The One; Training Day

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Bones; Domestic Disturbance; Iron Monkey; Monsters, Inc.; The One; 13 Ghosts; Training Day

40. New Coliseum
701 W. 181st St. (212-740-1545) • Domestic Disturbance; Monsters, Inc.; The One; 13 Ghosts

41. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Bones; Monsters, Inc.; The One; 13 Ghosts

42. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • Across the Sea of Time; China: The Panda Adventure; Cyber World; Into the Deep; Mysteries of Egypt; 13 Ghosts

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Bandits; Bones; Domestic Disturbance; K-Pax; Life As a House; The Man Who Wasn't There; On the Line; Riding in Cars With Boys; Serendipity; 13 Ghosts; Zoolander

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Bones; Domestic Disturbance; From Hell; Iron Monkey; K-Pax; The Last Castle; Monsters, Inc.; The One; The Others; 13 Ghosts; Training Day

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Bones; Domestic Disturbance; Iron Monkey; Max Keeble's Big Move; Monsters, Inc.; The One; 13 Ghosts; Training Day

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Bones; Domestic Disturbance; Iron Monkey; K-Pax; The Last Castle; Max Keeble's Big Move; Monsters, Inc.; The One; The Others; 13 Ghosts; Training Day

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Mulholland Drive; Waking Life (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • The Deep End; Ghost World

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Monsters, Inc.; The One; 13 Ghosts

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • Domestic Disturbance K-Pax; Monsters, Inc.; Mulholland Drive; On the Line; Th Others

51. Court Street 12
106 Court Street (718-246-7469) • Bandits; Bones; Domestic Disturbance; From Hell; Iron Monkey; K-Pax; Monsters, Inc.; The One; The Others; Riding In Cars With Boys 13 Ghosts; Training Day

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Domestic Disturbance; Monsters, Inc.; The One

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) Bones; Domestic Disturbance; From Hell; Iron Monkey; The Last Castle Max Keeble's Big Move; Monsters, Inc The One; The Others; 13 Ghosts; Training Day

54. Pavilion
188 Prospect Park West (718-369-0838) • Bandits; Domestic Disturbance; From Hell; K-Pax; Monsters Inc.; The One; The Others; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day; Zoolander

55. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Bones; The One; Training Day

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave (718-821-5993) • Bones; Domestic Disturbance; Monsters, Inc.; The One 13 Ghosts

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Don't Say a Word; Monsters, Inc.; On the Line; Riding in Cars With Boys; 13 Ghosts

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Bandits; Domestic Disturbance; From Hell; K-Pax Monsters, Inc.; The One; Training Day

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Domestic Disturbance; Monsters, Inc.; The One; 13 Ghosts

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Domestic Disturbance; Focus; Monsters, Inc.; On the Line

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bandits; Bones; Domestic Disturbance; Don't Say a Word; K-Pax; The Last Castle; Monsters, Inc.; The One; 13 Ghosts Training Day

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Bones Domestic Disturbance; The One; 13 Ghosts

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Bones; Domestic Disturbance; From Hell; K-Pax; The Last Castle; Monsters, Inc.; The One; Riding In Cars With Boys; 13 Ghosts Training Day

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • An American Rhapsody; Dinner Rush; Fat Girl; Mulholland Drive; My First Mister; Va Savoir; Waking Life

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • Domestic Disturbance; From Hell; Max Keeble's Big Move; Monsters, Inc.; The One; 13 Ghosts

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; The Closet; Divided We Fall; Innocence; The Last Castle

67. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • 13 Ghosts; Training Day

68. UA Astoria
28-60 Steinway St. (718-726-1279) • Bandits; Corky

mano; Don't Say a Word; Iron Monkey; On the Line; The ners; Serendipity; Zoolander

. UA Brandon Cinema
-20 Austin St., Forest Hills (718-544-1020) • From ll; Serendipity

. UA Crossbay
-11 Rockaway Blvd., at Woodhaven Blvd., Ozone rk (718-848-1738) • Bones; Corky Romano; The One; ining Day

. UA Crossbay II
-10 Rockaway Blvd., at 93rd St., Ozone Park (718-1-5330) • Domestic Disturbance; From Hell; K-Pax; nsters, Inc.; On the Line; The Others; 13 Ghosts

. UA Midway
8-22 Queens Blvd., at 71st Ave., Forest Hills (718-4-5545) • Bandits; Don't Say a Word; K-Pax; The One; ding In Cars With Boys; 13 Ghosts; Training Day

. UA Movieworld
2-02 61st Ave., off Exit 31, Douglaston (718-423-00) • Domestic Disturbance; From Hell; K-Pax; Monsters, Inc.; On the Line; The One; The Others; 13 Ghosts

taten Island

. Atrium
0 Arthur Kill Rd., nr. Richmond Ave., Eltingville 18-317-8300) • Domestic Disturbance; From Hell; K-x; The Last Castle; Monsters, Inc.; The One; The Others; ding In Cars With Boys; Serendipity; 13 Ghosts

. UA Hylan Plaza
7 Mill Rd., at Hylan Blvd., New Dorp (718-351-05) • Domestic Disturbance; K-Pax; Monsters, Inc.; Riding In Cars With Boys

. UA Movies at Staten Island
1 E. Service Rd., at Victory Blvd., Travis (718-983-00) • Bones; Corky Romano; Domestic Disturbance; om Hell; K-Pax; The Last Castle; Monsters, Inc.; On the ne; The Others; Riding In Cars With Boys; 13 Ghosts; aining Day

luseums, Societies, Etc.

. The 4th Annual NY Comedy Film Festival
nthology Film Archives; 32 2nd Ave., (212-505-5181) 0. • 11/8: *Say You'll Be Mine* (2001); *And She Was* 001); *30 Years to Life* (2001). 11/9: *This Thursday* 001); *Super Troopers* (2001). 11/10: *Wet Hot American* *ummer* (2001); *On Edge* (2001). "The Best of Comedy nimation."

. American Museum of Natural History
entral Park W. at 79th St. (212-769-5650); $7. • "The th Anniversary Margaret Mead Film Festival" 11/6: *The* *et of Linge Homeland* (2001); *You Might Be Next* (2001); *nimal Attraction* (2000). 11/7: *I Loved You* (2001); *Rocks* *Whisky Trench* (2001); *The Poet of Linge Homeland* 001). 11/8: *in the Mirror of Maya Deren* (2001); *Why Pay* *vo Rents* (2001); *The Diplomat* (2001). 11/9: *Columbia* *ver Redux* (2001); *The Buffalo War* (2001). 11/10: *Cunnaulla* (2001); *The Creators of Shopping Worlds* (2001); *unaway* (2001); *Forbidden Wedding* (2001); *I Loved You* 001).

. American Museum of the Moving Image
-01 35th Ave., Astoria, Queens (718-784-0077); .50. • "Shadow Plays: Avant-Garde Views of Early nema." 11/10: *New York Ghetto Fish Market* (1903); *sorient Express* (1996). 11/11: *A Trick of the Light* 996); *Lumiere & Company* (1995); *Demolition of a* *all* (1973). 11/17: *The Death Train* (1992); *The Film of* *er* (1994); *Footprints* (1996); *Light From the Other Side* 000). "Repertory Nights." 11/10-11: *The Third Man* 949).

0. Anthology Film Archives
2 Second Ave. (212-505-5110); $8. • 11/6: *Mysterious* *bject at Noon* (2000); *Old and New* (1929). 11/7: *Everyhing For a Reason* (2000); *Mysterious Object at Noon* 000). 11/11: *Beyond the Valley of the Dolls* (1970). 11/13: he Women in Prison Film Showcase & Benefit."

1. BAM Rose Cinemas
Lafayette Avenue, Brooklyn. (718-623-2770); $9. "Dance of the Dragon: Martial Arts on Film." 11/10: *The* *egend of Drunken Master* (1994). 11/11: *The New Legnd of Shaolin* (1994). 11/17: *The Valiant Ones* (1974). 11/18: *The Barefooted Kid* (1993). 11/24: *Enter the Dragon* (1973). "Fritz Lang Retrospective." 11/6: *Destiny* (1921). 11/8: *Die Nibelungen: Siegfried* (1924). 11/9: *Die Nibelungen: Kriemhild's Revenge* (1924). 11/13: *Harakiri* (1919).

82. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 11/5-11/6: *The 39 Steps* (1936). 11/7: *Grey Gardens* (1976). 11/8-10: *All About Eve* (1950). 11/12-13: *Now, Voyager* (1942).

83. Cinema Village
22 E. 12th St. (212-924-3363); $9.00 • "Old School Kung Fu Fest 2001." 11/8: *The Prodigal Son* (1982). 11/9: *Mar's Villa* (1979). 11/10: *Dreadnought* (1981). 11/14: *The Leg Fighters* (1980).

84. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Hal Ashby: 7 From the 70s" 11/6-11/8: *Shampoo* (1975). 11/9–11/11: *Harold and Maude* (1972); *Being There* (1979). 11/12–11/13: *Bound For Glory* (1976); *The Landlord* (1970). 11/14–11/15: *Coming Home* (1978); *The Last Detail* (1973).

85. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00. • "Cahiers Du Cinema: A Tribute." 11/6: *Les Contrebandiéres* (1967); *Destroy, She Said* (1969); *Moi, Pierre Riviére* (1976). 11/7: *Assault on Precinct 13* (1976); *Videodrome* (1983). 11/8: *Videodrome* (1983); *Veronika Voss* (1982). 11/9: *Veronika Voss* (1982); *The American Friend* (1983). 11/10: *Jacques Rivette, Le Veilleur* (1990); *Le Cinema des Cahiers* (2001); *the Mother and the Whore* (1973). 11/11: *The American Friend* (1983); *Hotel des Ameriques* (1980); *Irma Vep* (1996); *Esther Kahn* (2000). 11/13: *Esther Kahn* (2000); *Hotel des Ameriques* (1980).

86. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "A Weekend of Jeanne Moreau's International Films." 11/9: *The Night* (1960); *Joanna Francesca* (1973). 11/10: *Falstaff* (1965); *Mademoiselle* (1966).

87. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $9. • "Brazil On Screen." 11/9: *The Given Word* (1962). 11/10: *The Scavengers* (1992); *Red Light Bandit* (1968). 11/16: *Isle of Flowers* (1990); *Chronically Unfeasible* (1999).

88. Makor
35 W. 67th St. (212-601-1000); $9. • 11/6-8: *Brooklyn Babylon* (2001).

89. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Germany 2001: New Films" 11/6: *The Loneliness of Crocodiles* (2000); *Berlin Babylon* (2001). 11/8: *Frost* (1998); *Dear Fidel: Marita's Story* (2001). 11/9: *Planet Alex* (2000); *To Moscow with IKEA* (2001). 11/10: *Ecce Homo* (2001); *Berlin is in Germany* (2000); *Heidi M* (2001); *The Films of the Fishes* (2001). 11/11: *Berlin Babylon* (2001); *Planet Alex* (2000); *The Himmler Project* (2000). 11/12: *The Himmler Project* (2000); *Berlin is in Germany* (2000). 11/13: *Black Box BRD* (2001); *Escape to Life: The Erika and Klaus Mann Story* (2000).

90. N.I.C.E. Film Festival
(New Italian Cinema Events) 34 W. 13th St. (212-255-8800); $9 • 11/9: *The Years of Our Lives* (2001); *Placido Rizzotto* (2001); *How to Make a Martini* (2001). 11/10: *Empty Eyes* (1999); *How to Make a Martini* (2001); *Off to the Revolution in a 2CV* (2001); *Placido Rizzotto* (2001). 11/11: *Placido Rizzotto* (2001); *Rebels By Chance* (2000); *The Years of our Lives* (2001); *Empty Eyes* (1999). 11/12: *How to Make a Martini* (2001); *The Years of our Lives* (2001); *Placido Rizzotto* (2001). 11/13: *Off to the Revolution in a 2CV* (2001); *Empty Eyes* (1999); *All the Knowledge in the World* (2001); *Rebels By Chance* (2000).

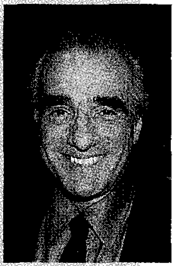
91. Ocularis
70 N. 6th St. (718-388-8713); $5. • 11/11: *Free Your Mind and Your Ass Will Follow* (2001); *Christmas on Earth* (1963).

92. Scandinavia House
(Victor Borge Hall) 58 Park Ave., nr. 38th St. (212-779-3587); $8 • 11/7: *The White Reindeer* (1952). 11/14: *Girl With Hyacinths* (1950).

93. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $9. • "The Den of Cool Britannia." 11/5: *In This House of Brede* (1975). 11/12: *Let It Be* (1970). 11/19: *Under Milk Wood* (1973).

Trailers

LEO, LIONIZING **Leonardo DiCaprio** will reteam with his *Gangs of New York* director, **Martin Scorsese** (pictured), on a new film, *Alexander;* Initial Entertainment Group will produce the film, which is based on the true story of Alexander the Great (DiCaprio), whose life has already been immortalized on the big screen several times; no distributor is yet attached.



BACK IN TOWN Holedigger Films's *Roger Dodger* began shooting in New York last week, one of only a handful of movies that haven't been delayed or moved elsewhere; **Campbell Scott**, **Jennifer Beals**, **Isabella Rossellini**, and **Elizabeth Berkley** all star in the film, which follows Roger Swanson, a notorious Manhattan womanizer, as he takes his nephew out on the town and learns a valuable lesson in the process; **Dylan Kidd** makes his feature debut as director.

MISSION: AMERICA *Variety* reports that **John Woo** will reteam with leading man **Chow Yun-Fat** on a new historical drama, *Men of Iron*, to go into production early next year; Chow will star as Gun-Li, a nineteenth-century Chinese immigrant who arrives in San Francisco only to discover that he has been sold into slavery and must work laying railroad tracks; Propaganda Films will produce.

THE FLOATING OPERA **Julianna Margulies** (pictured) and **Gabriel Byrne** have signed on to star in *Ghost Ship* for **Joel Silver** and **Robert Zemeckis**'s Dark Castle Entertainment; **Steve Beck** (*13 Ghosts*) will direct the film, a supernatural thriller about a long-lost ship that starts exhibiting strange behavior once hauled ashore by a team of scientists; production is scheduled to start in January. SARA CARDACE

otographs by Robin Platzer/Twin Images.

Edited by Logan Hi

Opening

Old Home Week

Write what you know, right? So what do you do when you're Richard Greenberg, a Ne York Jew who spends a whole lot of time in California? You write **Everett Beekin,** a con ic drama that crosscuts between Manhattan and the Golden State, tracking two gener tions of a Jewish family. The clan begins kibitzing in the kitchen of a forties Lower Ea Side tenement, but ends with descendants sunbathing in nineties Orange County, th site of this play's first production at South Coast Repertory. Greenberg's play, featurin Bebe Neuwirth (pictured, with Jeff Allin) and Robin Bartlett, follows the family's myster ous relationship with an entrepreneur wh convinces part of the family to move we and dive into the booming pharmaceutic biz, cranking out "analgesics and tranquili ers, chiefly, for which there's an ever-grow ing market." In previews for a November 1 opening. (See "Off Broadway.")

Broadway

Previews and Openings

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/11 opening. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

QED
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. In previews for an 11/18 opening. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, a celebrity M.C. narrates laugh-out-loud improvisatory commentary (this fall's lineup includes Jerry Springer, Robin Leach, and Gilbert Gottfried), while the audience screams out call-and-response jokes. Featuring hair-band legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $25–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Women
The Roundabout stages Clare Booth Luce's 1936 classic about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13–11/16 at 7 and 12/4–12/8 at 7. In previews for a 11/8 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chi-chi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves
A revival of Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. (See John Simon's review in this issue.) $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories,* the production has a much darker edge than the Liza Minnelli film. Now starring Gina Gershon and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. Sean Mathias directs. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elde Jonathan Freeman, and Mary Testa. $20–$90. Tues.–Sa at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for th Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of th 1997 film about desperate, destitute men who ha nothing to lose but their underwear. Music and lyri by David Yazbek; book by Terrence McNally; directe by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. an Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (21 239-6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in co vention and bored with her scholarly husband, in th Jon Robin Baitz adaptation of Ibsen's classic, directe by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. an Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th S (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Co Porter's delightfully feuding couple—two actors wh play the *Shrew's* Kate and Petruchio in a play-withi the-musical. An energetic supporting cast does terri ically with evergreen numbers like "Brush Up Yo Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (21 239-6200).

Les Misérables
An audacious button-pusher with over-the-top son

Ground Rules

Except where noted, Broadway shows begin at and are dark Monday. Wallet-watchers shoul keep in mind the TKTS booth, where discou tickets are available (for that day's performanc only) to many Broadway and Off Broadwa shows. TKTS is at Broadway and 47th Street an in temporary quarters at Bowling Green Pa Plaza; call 212-768-1818 for more info. Involved i a production and want to submit details for possible listing? Call 212-508-0740.

Photograph by Joan Marcu

like "Do You Hear the People Sing?" and "I Dreamed Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!

This season's feel-good hit, an unabashedly silly musical about a young bride-to-be and her single mom, is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man

Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeous-voiced Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

Noises Off

Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. (See John Simon's review in this issue.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Sexaholix

John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Latrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globe-trotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not

Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Emile Zola's *Thérèse Raquin*, set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3, 7:30. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Blue Grassy Knoll

While two of Buster Keaton's classics, *One Week* and *Sherlock, Jr.*, are screened onstage, a five-piece Aussie troupe lays down a bluegrass soundtrack, and enlists some audience participation along the way. Appropriate for the family. $10–$30. Call for schedule. 11/9–11/25. • New Victory, 209 W. 42nd St. (212-239-6200).

Elaine Stritch: At Liberty

The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sat. and Sun. at 2. In previews for a 11/7 opening. Through 11/25. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin

Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/14 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Glory of Living

Philip Seymour Hoffman directs Anna Paquin in *provocateuse* Rebecca Gilman's drama about an abused teenager and her brutal ex-con husband. $37.50. Mon.–Sat. at 8, Sat. at 3. In previews for an 11/15 opening. Through 12/1. • MCC Theater, 120 W. 28th St. (212-206-1515).

The Kings of the Kilburn High Road

Jimmy Murphy's black comedy about six Irish men who reunite in a pub. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Masurca Fogo

The brilliant dance-theater Pina Bausch returns to the Next Wave Festival with a romantic piece set to a score heavily inspired by Brazilian and Portuguese music, as well as Duke Ellington and k. d. lang.

Opening

Some Enchanted Lunchtime

For his latest comedy, Neil Simon didn't have to look far for inspiration. He set **45 Seconds From Broadway** in the Hotel Edison's coffee shop, the legendary theater-district hangout known affectionately as the "Polish Tea Room" that's served as a satellite office for two decades' worth of Broadway denizens. In his tribute to the theater life out of the limelight, Simon says Lewis J. Stadlen will play "my version of Jackie Mason," while the ever-game Marian Seldes (pictured, with Stadlen) takes on a wild character based on "a woman I never talked to and only saw once, in a restaurant in another city, who wore the most outrageous outfit I've ever seen in my life." The show is in previews for a November 11 opening at the Richard Rodgers Theatre, barely a block away from the Edison. (See "Broadway.")

Photograph by Carol Rosegg.

$25–$65. 11/6 and 11/8 at 8, 11/9 and 11/10 at 7:30, 11/11 at 3. • BAM Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100).

Once Upon a Time in Chinese America
Fred Ho stages his latest music-theater work, a "martial-arts ballet" featuring his jazz sextet, the Afro Asian Music Ensemble. $20–$45. 11/7, 11/9–10 at 7:30, 11/11 at 3. • BAM Harvey Theater, 651 Fulton St. (718-636-4100).

Speaking in Tongues
A satirical murder mystery by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom.* Mark Clement directs. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. In previews for an 11/15 opening. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Where's My Money?
John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC after a successful Off-Off Broadway run presented by the Labyrinth Theater. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 11/7 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Now Playing

An Adult Evening of Shel Silverstein
Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree,* the author, a regular *Playboy* contributor, had a long relationship with the Atlantic Theater—and an ear for more mature stories. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Bat Boy: The Musical
Tabloid stories declaring the capture of a live bat-child led to the creation of this kitschy, high-flying musical. Now, after a brief hiatus, the manimal is back. $35–$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle, starring the clown Grandma (Barry Lubin). $18–$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Chekhov Now Festival
The third installment of this budding series includes Leah Ryan's *Pigeon* (which places *The Seagull* in the Lower East Side), David Lee's *Aunt Vanya,* and Adam Melnick's campy takes on several of Chekhov's vaudevilles. $12–$15. Call for schedule. Through 11/18. • Connelly Theatre, 220 E. 4th St. (212-414-7773).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Mon., Wed.–Fri. at 7, Sat. at 4, 7, and 10. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dragapella Starring the Kinsey Sicks
Inaugurating the new upstairs performance space at Studio 54, the satirical "dragapella" act Kinsey Sicks kicks off its latest parodic performance. $50–$55. Wed.–Sat. at 8, Sat. at 5, Sun. at 4 and 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Everything That Rises Must Converge
New York Theatre Workshop presents Karin Coonrood's new production of three short stories by Flannery O'Connor. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212 239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try to Remember" was first sung 41 years ago. $36.50–$39 Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Finally Flannery
Barbara Suter's solo drama follows a telemarketer's growing obsession with Flannery O'Connor. Michae Sexton directs. $15. Wed.–Fri. at 8, Sat. and Sun. at 4 and 7. In previews for a November 11 opening. • New York Theatre Workshop, 83 E. 4th St. (212-460-5474).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Havana Is Waiting
Cuban-American playwright Eduardo Machado returns to his roots with an autobiographical drama based on his recent trip to Havana. $55. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Ionesco Festival
How absurd: 29 Off and Off-Off Broadway companies are staging 39 of Eugene Ionesco's plays. Highlights include Sanctuary Theater's production of *The Picture,* starring Tony Torn. Call for schedule and locations. Through 12/16. • (212-387-2043).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about La Lupe tracks the famous salsa singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Light Years
Billy Aronson's comedy about four college roommates. $25. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. • Theatre Three, 311 W. 43rd St. (212-279-4200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/2. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing
Aquila Theater Company returns an adaptation that dresses Shakespeare's comic characters in squeaky, svelte black pleather cat suits. $30–$40. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Opening

Glory Days

Photograph by Dixie Sheridan.

The 1997 drama **The Glory of Living,** a brutal tale about a serial murderess and her boyfriend, was a breakthrough for playwright *provocateuse* Rebecca Gilman (*Spinning Into Butter*). Now it's the vehicle for another milestone: Anna Paquin's stage debut. Paquin, the actress who won an Academy Award for 1993's *The Piano*—at 11, an age when most of us are finishing third in the spelling bee—says the decision to step onstage was simple. "I just thought I'd really like to do theater, so I asked my agent-managery people how," she says. "They sent me a script, I auditioned a few times, and it all worked out. I don't think I could do anything where I didn't really care about the material, because it's just such hard work." For her New York debut, Paquin is getting sound advice from her director, the extraordinary actor Philip Seymour Hoffman (who is not acting in this play). "It's very difficult, but, basically, it's still acting," she says. "You're still being someone else, you're still trying to be true to a character, but there are a lot of technical differences. You know, you gotta speak louder—Phil's on my case about that one." In previews for a November 15 opening. (See "Off Broadway.") L.H.

The Sound of Silents

Generations of children have been thrilled by the balletic antics of Buster Keaton, but it's still hard to convince a generation of PlayStation 2 players that anything without sound—much less surround sound—is worth their time. So when **Blue Grassy Knoll** opens at the New Victory this week, there may be no better opportunity to introduce young skeptics to the artist Jackie Chan worships. A five-piece Aussie band and improv troupe will set two of Keaton's elegantly frantic classics, *One Week* and *Sherlock, Jr.*, to a hectic bluegrass score, and enlist the audience's hand-claps, whistles, and shouts to simulate the sounds of car crashes, rumbling cattle stampedes, and pratfall after pratfall. And, of course, the production's not just for kids—it's always a pleasure to see any of Keaton's work on the big screen. November 9 through November 25 at the New Victory Theater. (See "Off Broadway.")

Naked Boys Singing

ust like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime

The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." 29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre

The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about an interfaith marriage in which a Jewish mother comes back from the grave when she discovers that her son has married a Latino Catholic woman. $25–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

The Shape of Things

Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute. His play tracks an ambitious artist who bends an unwitting lover to her peculiar will, and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe

A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Songs of Paradise

Folksbiene Yiddish Theatre stages a satirical version of the Book of Genesis. $35–$40. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. In previews for a 11/8 opening. Through 12/23. • Theater Four, 424 W. 55th St. (212-239-6200).

The Square

Ma Yi Theater presents a collection of sixteen short works that address the Asian-American experience, with contributions from playwrights like Ping Chong, Jessica Hagedorn, David Henry Hwang, Craig Lucas, and Diana Son. $40. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Stomp

A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

The Nualas

Ireland's all-girl comedy troupe. $35–$45. Mon.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Tick . . . Tick . . . Boom!

This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn shaped the script; Scott Schwartz directs. Now starring Joey McIntyre. $30–$55. Tues.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers." $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Unwrap Your Candy

Last year, the playwright successfully adapted his dark play *Quills* into a disturbing motion picture (tagline: "Meet the Marquis de Sade. The pleasure is all his"). Now he's returning to the stage with four frightening one-acts. $15–$40. Mon.–Sat. at 8, Sat. at 3. Through 11/11. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Wonder of the World

Playwright David Lindsay-Abaire couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge, supported by Marylouise Burke, Kevin Chamberlin, Kristine Nielson, Bill Raymond, Amy Sedaris, and Alan Tudyk. (See John Simon's review in this issue.) $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

An Apology for the Course and Outcome of Certain Events . . .

Theater Obleck returns with its long-titled fringe hit about Doctor Faustus's final evening. $12. Thurs.–Sun. at 8. • Arthur's Dress Shop, 141 Ridge St. (212-760-5911).

The Burnt Woman of Harvard

In Kirk Wood Bromley's drama, a Harvard alum commits an act of "autoerotic arson." $15. Wed.–Sat. at 8. • Clemente Soto Velez Cultural Center, 107 Suffolk St. (212-501-4528).

Ferdydurke

The Polish Teatr Provisorium & Kompania Teatre stages an experimental drama by Witold Gombrowicz. $20. Thurs.–Sun. at 8, Sun. at 2:30. 11/8–11/25. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Listen Houdini

A new drama about Houdini and Sir Arthur Conan Doyle. $20. Thurs.–Sat. at 8. • Axis Theatre, 1 Sheridan Square (212-807-9300).

The Marriage of Figaro

Target Margin stages the Beaumarchais play that inspired Mozart. $12–$15. Call for schedule. • Ohio Theater, 66 Wooster St. (212-358-3657).

No Mother to Guide Her/Ajax/2 By MacWellman

Bat Theatre Company stages Lillian Mortimer's *No Mother to Guide Her*, Alice Tuan's *Ajax*, and two Mac Wellman works. $15–$20. Call for schedule. • Flea, 41 White St. (212-226-2407).

Rebel Without a Pause

Solo performer Reno confronts the WTC disaster, the war, and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Revolver

Jonah Disend directs Lona Leigh's suspenseful new drama, in which a disturbed young woman seduces a vulnerable young man. $15. Wed.–Sun. at 8. Through 11/18. • Theatre 22, 54 W. 22nd St. (212-206-1515).

Richard 3

Andrei Serban's adaptation of *Richard III* and *Henry VI*. $20. 11/8–11/11 and 11/15–11/17 at 7:30, 11/11 at 2. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Shiny Hot Nights: More Songs of Joni Mitchell

John Kelly's tribute to the singer. $20. Sat. at 8. Through 11/17. • Fez, 380 Lafayette St. (212-533-2680).

Three Willies

A music-theater work that explores stereotypical images of black men. $20. Call for schedule. 11/7–11/17. • The Kitchen, 512 W. 19th St. (212-255-5793).

Two Rooms

In Lee Blessing's suddenly timely drama, Arab terrorists hold an American hostage in Beirut. $19. Thurs.–Mon. at 8, some Sundays. • Blue Heron Theatre, 123 E. 24th St. (212-979-5000).

Photograph by Gus Macmillan.

Art

Edited by Edith Newhall

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Galleries

Solos

Madison Avenue and Vicinity

Colin Brant
Paintings of idealized American landscapes; through 11/24. • Baumgold, 74 E. 79th St. (212-861-7338).

Elizabeth Harms
New abstract paintings and pastel drawings; through 12/8. • McCarron, 1014 Madison Ave. (212-772-1181).

Elizabeth Hauser
Paintings and drawings that combine gridlike structures with organic ones; through 11/24. • Venardos, 1014 Madison Ave. (212-879-5858).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12/02, and black-and-white paintings from the early sixties, at Gagosian, through12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400) and Gagosian, 980 Madison Ave. (212-744-2313).

Man Ray
Paintings, drawings, sculpture, and photographs made before and after the artist moved to Paris, including works made in New York City and Ridgefield, Connecticut, between 1912 and 1921, and in Hollywood, California, between 1940 and 1950; through 1/5/02. • Naumann, 22 E. 80th St. (212-472-6800).

Robert Therrien
New sculpture, large-scale drawings, and paintings on paper; through 11/27. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

David Bates
New mixed-media wall reliefs, paintings, bronze sculptures, and works on paper; through 12/8. • DC Moore, 724 Fifth Ave. (212-247-2111).

Valdirlei Dias Nunes
Small-scale paintings of configurations of geometric shapes; through 11/24. • Barquet, 41 E. 57th St. (212-644-9090).

Richard Estes
New paintings of New York City scenes; through 11/24. • Marlborough, 40 W. 57th St. (212-541-4900).

John Ferren/Tom Ferrara
Abstract paintings from the fifties/Recent small-scale abstract paintings. Through 11/29. • Perlow, 41 E. 57th St. (212-644-7171).

Trey Friedman
Realist paintings of figures in mysterious settings; through 12/1. • Findlay, Jr., 41 E. 57th St. (212-486-7660).

Lawrence Gipe
Recent paintings of images derived from thirties Nazi photographs; through 12/8. • Helman, 20 W. 57th St. (212-245-2888).

April Gornik
Recent paintings and drawings of landscapes; through 12/1. • Danese, 41 E. 57th St. (212-223-2227).

Ellsworth Kelly
A retrospective of posters created for the artist's gallery and museum exhibitions; through 12/22. • Sheehan, 20 W. 57th St. (212-489-3331).

Mark Rothko
Myth-inspired paintings, watercolors, and drawings made in the thirties and early forties, from the estate of the artist's first wife, Edith Sachar, at Washburn, through 12/1, and 40 of the artist's Depression-era urban scenes, still lifes, and nudes from the thirties and forties, at PaceWildenstein, through 1/5/02. • Washburn, 20 W. 57th St. (212-397-6780), and PaceWildenstein, 32 E. 57th St. (212-421-3292).

Robert Smithson
Sculptures, works on paper, and photographs, among them *Mirrors and Shelly Sand*, a sculpture that has not been exhibited in the United States since 1969; through 11/24. • Cohan, 41 W. 57th St. (212-755-7171).

Beatrice Wood
Photographic portraits of the artist (1893–1998) and a selection of her gilded ceramic chalices, bowls, plates, bottles, and jewelry; through 12/1. • Clark, 24 W. 57th St. (212-246-2205).

SoHo and TriBeCa

Alex Katz
The first complete survey of woodcuts and linocuts produced by the artist since 1951; through 11/24. • Blum, 99 Wooster St. (212-343-0441).

Frank Owen
Abstract paintings from the artist's two ongoing series, one of which references the colors of Venetian glass, and the other a response to the environment of the Adirondacks; through 12/5. • Hoffman, 429 W. Broadway (212-966-6676).

Richard Pettibone
New sculptures and paintings that use Marcel Duchamp and Constantin Brancusi as sources; through 11/24. • 578 Broadway (212-226-3200).

Deborah Remington
The artist's first New York exhibition in nearly fifteen years, of recent paintings and large drawings; through 12/1. • Algus, 25 Thompson St. (212-966-1758).

Alison Saar
Recent drawings and sculpture that explore issues of vanity and the superficial conventions of beauty; through 11/27. • Kind, 136 Greene St. (212-925-1200).

Keith Sonnier
Six pieces made between 1990 and 1997 that use copper wires to "capture" electricity; through 11/28. • Location One, 26 Greene St. (212-334-3347).

Chelsea

Kim Abeles
The first large-scale exhibition of the Californian artist's work in New York City, featuring assemblages and installations dating from 1979 to 2001; through 11/18. • Art Resources Transfer, Inc., 210 Eleventh Ave. (212-691-5956).

Jose Bedia
New large-scale paintings; through 11/30. • Nosei, 530 W. 22nd St. (212-741-8695).

Jayne Hinds Bidaut/Hester Simpson
An installation of tintype photographs/Geometric abstract paintings. Through 1/5/02. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Jeremy Blake/Graham Parks
New DVD projections that combine painterly abstract sequences, C-prints, and drawing/New paintings. Through 11/24. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

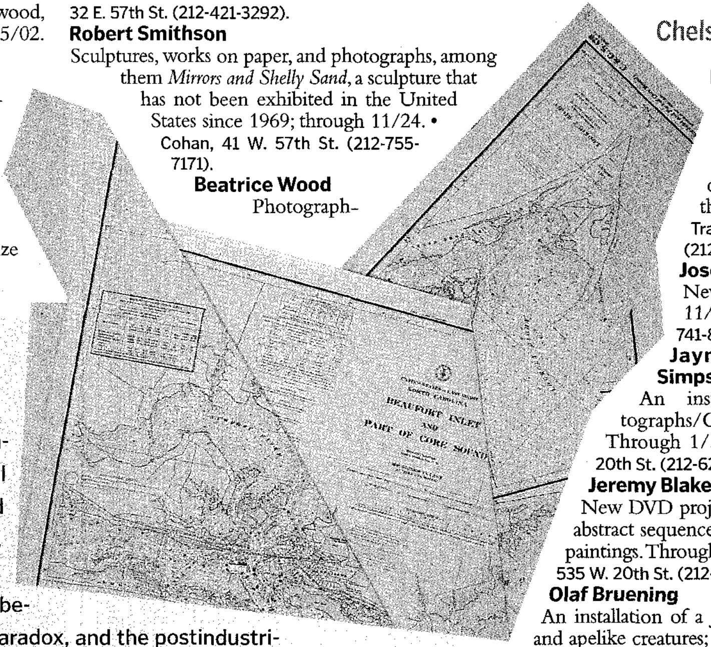
Olaf Bruening
An installation of a jungle scene with earth, trees, and apelike creatures; through 12/1. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Mary Ellen Carroll
"Mistakes and Lies, part two," a conceptual project exploring the American paradox of individualism within universalism, comprising a video, paintings, a sculpture, and photographs; through 12/1. • Taylor, 535 W. 22nd St. (646-230-0992).

Petah Coyne
Recent large-scale wax and plaster sculptures that incorporate saint figures, colored handmade birds, feathers, and plastic flowers; through 12/8. • Lelong, 528 W. 26th St. (212-315-0470).

Talent

Land Marks

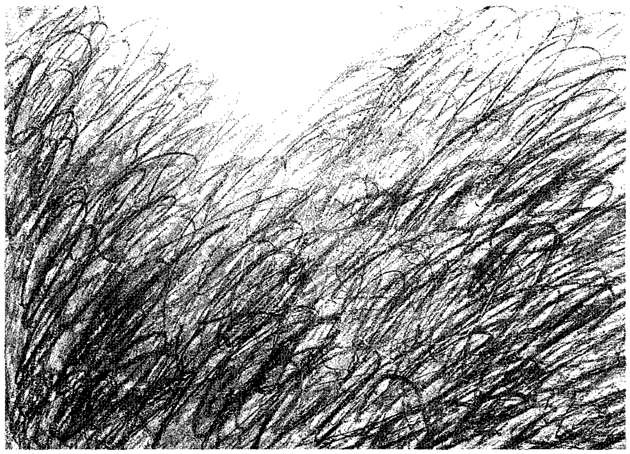


Most people remember Robert Smithson (1938–1973) for his monumental earthworks like *Spiral Jetty*, created in Utah's Great Salt Lake in 1970. Less known are the artist's "nonsites" and "displacements," works begun in 1966 that explored entropy, paradox, and the postindustrial landscape, and consisted of maps and containers that housed the earth or industrial materials he brought back from sites he had visited. **Robert Smithson: Mapping Dislocations** offers a rare opportunity to see the maps that Smithson folded, cut, and reconfigured (pictured, *Untitled*, a folded map of Beaufort Islet, n.d.) to emphasize his notion of displacement, as well as three sculptures, *A Nonsite, Pine Barrens, New Jersey* (1967–68), *Map on Mirror—Passaic, New Jersey* (1967), and *Mirrors and Shelly Sand* (1970), a displacement that has not been exhibited in the United States since 1970. At James Cohan Gallery, 41 West 57th Street; through November 24.

Photograph courtesy of James Cohan Gallery.

t's Not Easy Being . . .

The color green, so ubiquitous in nineteenth-century painting, all but dropped from artists' palettes in the twentieth century. Why? Possibly it was just too natural—those rigorous abstract painters, most notably Piet Mondrian and Barnett Newman, had little use for references to grass, trees, and other un-urban niceties. Still, a few brave artists have dared to give green new life—and some have even succeeded in making it look entirely unnatural. **Green on Greene** surveys the results in predominantly green paintings, photographs, embroideries, and prints by Alighiero Boetti, Peter Halley, Howard Hodgkin, Jasper Johns, Ellsworth Kelly, Jonathan Lasker, Susan Rothenberg, Cy Twombly (pictured, *On Returning from Tonnicoda*, 1973), and others. At Sperone Westwater, 121 Greene Street; through December 15.



illem de Kooning
welve paintings made in 1987, the last year in which e artist was fully active; through 12/22. • Marks, 523 . 24th St. (212-243-0200).

lichael Elmgreen and Ingar Dragset
n installation in which the artists comment on the ediating role art galleries have played in reshaping e urban landscape; through 11/24. • Bonakdar, 521 W. st St. (212-414-4144).

ommy Fitzpatrick
aintings that depict sharply cropped views of the çades of skyscrapers and other commercial buildgs; through 11/24. • Cowles, 537 W. 24th St. (212-925-500).

acques Fléchemuller
ecent paintings and photographs; through 11/24. • ansion, 504 W. 22nd St. (212-505-9577).

idney Goodman/Jan Green
ew figurative paintings/Atmospheric landscape aintings. Through 11/24. • ACA, 529 W. 20th St. (212-06-8080).

nn Hamilton
site-specific installation, a video, and photographs e artist makes by placing a pinhole camera in her outh; through 12/1. • Kelly, 528 W. 29th St. (212-239-81).

arie Jo Lafontaine
onumental photographs of flowers and a video inallation, *The Swing*, in which the experience of childood play is infused with threat and intrigue; through 1/24. • Von Lintel, 555 W. 25th St. (212-242-0599).

orris Louis
ight paintings from the influential American artist's ries, "Veils, "Unfurled," and "Stripes"; through 1/24. • Kasmin, 293 Tenth Ave. (212-563-4474).

racey Moffatt
nages of the 2000 Olympic Games in Sydney, Ausalia, taken directly from a TV monitor and printed in k on stretched canvases; through 12/8. • Morris, 465 . 23rd St. (212-727-2752).

lie Moos
ew work; through 11/21. • Fredericks, 504 W. 22nd t. (212-633-6555).

dili Donald Odita
aintings and drawings made during the artist's travels rough Lagos and other parts of southern and eastern igeria; through 12/1. • Lynch, 147 W. 29th St. (212-67-7584).

lizabeth Olbert/Richard Dupont
rawings that incorporate stitching and are meant to voke the inner life of a rural American communi/Sculpture, photographs, and photo-collages that ference Wilhelm Reich's orgone theories. Through 1/24. • Golden, 526 W. 26th St. (212-727-8304).

aniel Pflumm
new video; through 11/24. • Greene Naftali, 526 W. 6th St. (212-463-7770).

Stephanie Pryor
Recent abstract paintings; through 12/1. • CRG, 535 W. 22nd St. (212-229-2788).

Tim Rollins & K.O.S.
New paintings by the artist and his teammates; through 12/5. • Baumgartner, 418 W. 15th St. (212-633-2276).

Richard Serra
Six new sculptures that employ torqued spirals and spheroid and toroid sections; through 12/15. • Gagosian, 555 W. 24th St. (212-741-1111).

Shawn Spencer/Joseph Santore
Paintings of birds and other animals in landscapes that suggest a post-industrial Arcadia/One recent large-scale pastel drawing and a selection of related graphite drawings, by this artist who uses his studio as the source of his imagery. Through 11/24. • Thorp, 210 Eleventh Ave. (212-691-6565).

Wayne Thiebaud
A selection of the artist's etchings, aquatints, linocuts, and woodcuts from 1962 to the present; through 12/8. • Kempner, 501 W. 23rd St. (212-206-6872).

Darren Waterston
Abstract paintings that suggest a plasmatic environment; through 11/24. • Cowles, 537 W. 24th St. (212-925-3500).

Group Shows

Madison Avenue and Vicinity

Americas Society
"Abstract Art From the Río de la Plata: Buenos Aires and Montevideo, 1933–1953," the first in-depth exhibition in the United States to explore the development of abstraction in the Southern Hemisphere, featuring paintings and sculptures by Hlito, Kosice, Maldonado, Prati, Torres-García, and others; through 12/9. • 680 Park Ave. (212-249-8950), Tues.-Sun. 12-6.

C & M
"Naked Since 1950," nearly 40 major paintings, sculptures, photographs, and video works depicting the nude figure, by Currin, De Kooning, Freud, Giacometti, Koons, Sherman, Smith, others; through 12/8. • 45 E. 78th St. (212-861-0020 or 212-772-9555).

Dickinson Roundell
"Black + White," works by Beecroft, Alder, Esse, Hirst, Judd, Kiefer, Twombly, others; through 11/30. • 19 E. 66th St. (212-772-8083).

Stone
Paintings depicting the figure, by Balthus, Beckman, Estes, Graham, de Lempicka, Thiebaud, others; through 12/20. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Boone
"View Five: Westworld," works inspired by the 1973 sci-fi movie *Westworld*, by Bosse, Dalwood, Davis, Hall, Harkness, Loeb, Phelan, Seror, Wada; through 12/21. • 745 Fifth Ave. (212-752-2929).

UBS PaineWebber
"Expanding on a Legacy: American Art from the Montclair Art Museum," American and Native American works from the museum's collection; through 11/30. • 1285 Sixth Ave. (212-713-2885).

SoHo and TriBeCa

Art in General
"Looking for Mr. Fluxus: In the Footsteps of George Maciunas," works by local and international artists influenced by the Fluxus movement; through 12/22. • "Fluxus Genetics." A performance and installation by artist-in-residence Skúta Helgason that traces the ancestry and posterity of the Fluxus movement; through 12/2. • 79 Walker St. (212-219-0473).

Kent
Sculptures by Bourgeois, Butler, Ernst, Lichtenstein, Nadelman, Segal, Shapiro, Yamashita; through 12/21. • 67 Prince St. (212-966-4500).

Sperone Westwater
"Green on Greene," works in various mediums that employ the color green, by Boetti, Halley, Hodgkin, Johns, Kelly, Lasker, Moore, Schnabel, Tuttle, others; through 12/15. • 121 Greene St. (212-431-3685).

Chelsea

Indo Center
"From Goddess to Pin Up: Icons of Femininity in Indian Calendar Art," 90 calendar images of women from the sixties onward; through 1/19/02. • 530 W. 25th St. (212-462-4221).

Marks
"100 Drawings and Photographs," works by Brancusi, Ensor, Feeley, Friedlander, Horn, Hume, Johns, Kelly, Lyon, Marden, Polke, Twombly, Weegee, Winters, others; through 12/22. • 523 W. 24th St. (212-243-0200).

Other

Columbia University
"Arte Povera: Selections From the Sonnabend Collection," rarely seen works by Giovanni Anselmo, Mario Merz, Michelangelo Pistoletto, and other artists associated with the Italian movement, from the collection of Illeana and Michael Sonnabend; through 12/8. • Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (212-854-2877), Wed.-Sat. 1-5.

Photography

Harry Benson/Genevieve Naylor
Color and black-and-white images spanning the photographer's 50-year career, including portraiture and documentation of the Civil Rights movement, the Gulf War, and Kosovo/Photographs taken in Brazil between 1940 and 1943 for the Office of Inter-Amer-

hotograph courtesy of Sperone Westwater.

ican Affairs; through 12/1. • Staley-Wise, 560 Broadway (212-9966-6223).

Wynn Bullock/Mark Mann

Vintage prints, ranging from the photographer"s nude solarizations of the thirties to his last nature close-ups of the early seventies/New Cibachromes of family-vacation scenes derived from "Wish You Were Here" postcards; through 1/5/02. • Miller, 20 W. 57th St. (212-397-3930).

Petah Coyne

New large-scale black-and-white photographs and two sculptures being shown concurrently with the artist's exhibition of sculpture at Galerie Lelong in Chelsea (see "Solos," "Chelsea"); through 12/1. • Saul, 535 W. 22nd St. (212-627-2410).

Maria Friberg

Staged photographs of young CEOs, and a video work; through 11/24. • Team, 527 W. 26th St. (212-279-9219).

Flor Garduño

Still lifes, nudes, and portraits taken in and around the photographer's homes in Mexico and Switzerland; through 12/29. • Throckmorton, 153 E. 61st St. (212-223-1059).

ICP

"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, $6 students and seniors.

Nikki S. Lee

Large, snapshot-style photographs from the artist's four recent projects exploring the worlds of exotic dancers, San Francisco skateboarders, Korean schoolgirls, and hip-hop culture; through 12/1. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Duane Michals

New large-scale works that take a humorous look at contemporary photography; through 12/1. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Sarah Moon

Otherworldy still lifes and portraits by a fashion photographer; through 12/8. • Greenberg, 120 Wooster St. (212-334-0010).

Helmut Newton

Unpublished photographs dating from 1977 to the present, of nudes and of views shot in such diverse locations as Monte Carlo and Omaha, Nebraska; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Nicholas Nixon

Photographs that depict couples in moments of physical intimacy; through 11/24. • Zabriskie, 41 E. 57th St. (212-752-1223).

Sandy Skoglund

New staged photographs; through 11/24. • Borden, 560 Broadway (212-431-0166).

Luke Smalley

Photographs of athletes from the photographer's new book, *Gymnasium* (Twin Palms); through 11/25. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Thomas Wrede

Photographs of German home interiors from the sixties and seventies decorated with panoramic, photographic wallpaper; through 12/22. • Cristinerose, 529 W. 20th St. (212-0297).

Museums

American Craft Museum

"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum

"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions.: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11-7:30, Mon. 11-6; free.

American Museum of Natural History

"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art

"Telling Tales II: Religious Images in Nineteenth-Century Academic Art." Paintings, drawings, prints, and sculptures on religious themes from the museum's collection and on loan from the Metropolitan Museum of Art, the Jewish Museum, and the Shepherd Gallery; through 1/26/02. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with tl open space of Dia's third-floor gallery; through 6/16/0 • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, students and seniors.

Drawing Center

"Heavenly Visions: Shaker Gift Drawings and Gi Songs." Approximately 130 drawings and song tex inspired by the unique spiritual practices and beliefs the American religious community known as tl Shakers; through 12/15. • 35 Wooster St. (212-219-216 Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"Six Paintings From the Former Collection of Mr. ar Mrs. John Hay Whitney on Loan From the Greentr Foundation." Paintings by Degas, Manet, Picasso, ar Redon; through 4/21/02. • 1 E. 70th St. (212-288-070 Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and senior children under 10 not admitted.

Grey Art Gallery

"Pastoral to Postindustrial: British Works on Paper Fro the Whitworth Art Gallery." Nineteenth- and twentiet century watercolors and drawings from the University Manchester's Whitworth Art Gallery, by artists rangi from J. M. W. Turner and John Constable to Damie Hirst and Rachel Whiteread; 11/13–1/26/02. • 10 Washington Square East (212-998-6780), Tues., Thurs., F 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Brazil: Body and Soul." A survey of artistic productio in Brazil from the seventeenth century to the presen through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-42 3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what yo wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

"Ben Katchor: Picture-Stories." The first museu exhibition devoted to the illustrations, graphic novel and set designs of the creator of "Julius Knipl, Re Estate Photographer" and the comic-strip novel, *The Je of New York*; through 2/10 • "Doug and Mike Star Rampart's Café." A multimedia installation with soun that evokes everyday life in Jerusalem; through 2/10. "Arnold Dreyblatt: Re-Collection Mechanism." multimedia environment of projected and recited te taken from *Who's Who in Central and Eastern Europ* through 2/10. • 1109 Fifth Ave., at 92nd St. (212-42 3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after $2 for Chagall exhibition, pay what you wish for othe exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition $5.50 students and seniors.

Metropolitan Museum of Art

"Bill Viola: The Quintet of Remembrance." A colo video installation inspired by the artist's study of late medieval and early-renaissance paintings; throug 5/5/02. • "Treasury of the World: Jeweled Arts of Indi in the Age of the Mughals." More than 300 works the Mughal period (1526–1858) on loan from the a Sabah Collection in Kuwait; through 1/13/02. "Signac 1863–1935: Master Neo-Impressionist." Th first major exhibition in 40 years of the Neo Impressionist's paintings, watercolors, drawings, an prints; through 12/30. • "Glass of the Sultans." Rare gla objects from the Islamic world, ranging from seventh century works influenced by Imperial Roma glassmaking traditions to nineteenth-century Persia and Indian glass; through 1/13/02. • "Candac Wheeler: The Art and Enterprise of American Desig 1875–1900." Textiles, wallpapers, painting photographs, and objects by American's first importa woman textile and interior designer; through 1/6/0 • "The Pharaoh's Photographer: Harry Burto Tutankhamun, and the Metropolitan's Egyptia Expedition." Photographs taken between 1906 an 1939 by members of the Metropolitan Museum Egyptian Expedition, the majority of which were take by Harry Burton, the outstanding archeologica photographer of his day; through 12/30. • "Caspa David Friedrich: Moonwatchers." An exhibitio featuring the German Romantic painter's *Two Me Contemplating the Moon*, from the museum's collection and its two variants, on loan from Dresden and Berlin through 11/11. • "A Century of Design, Part IV 1975–2000." Objects by Tadao Ando, Sir Norma Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, an others; through 1/6/02. • "Joel Shapiro on the Roof.

/e large cast-bronze and painted cast-aluminum ılptures by the American artist; through 11/30. •)0 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. ı Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, students and seniors. The Cloisters, Fort Tryon Park .2-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 ween April and September); $10, $5 students and seniors.

organ Library

'iews of Yellowstone: William Henry Jackson otographs From the Gilder Lehrman ıllection." Photographs taken of the llowstone region in 1872, the year fore it became the first national park the United States; through 1/20/02. Oscar Wilde: A Life in Six Acts."The of the celebrated writer (1854–1900) :old through his books, manuscripts, rtraits, letters, drawings, photographs, ı ephemera; through 1/13/02. • 29 E. th St. (212-685-0008), Tues.-Thurs. 30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. -6; $8, $6 students and seniors.

Museo del Barrio

) Fio da Trama/The Thread ıraveled: Contemporary Brazilian t." Works in diverse media by 21 ists, among them Miguel Rio anco, Vera Martins, Vik Muniz, and nesto Neto; through 2/3/02. • 1230 th Ave. (212-831-7272), Wed.-Sun. 11-5; ı, $3 students and seniors (through 8/30, free admission ıurs. from 5-8).

useum for African Art

Bamana: The Art of Existence in Mali." Sculptures, ·addresses, masks, puppets, and other objects made ' the Bamana eople of Mali; through 3/3/02.• 593 oadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and ın. noon-6; $5, $2.50 students, seniors, and children.

useum of Modern Art

\lberto Giacometti."The first New York exhibition :voted to the work of the Swiss sculptor, painter, and aftsman since his last retrospective at MOMA in 1965; rough 1/8/02. • "New to the Modern: Recent :quisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; through 1/12/02. • "Yeohlee: Supermodern Style"; through 1/5/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • "Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art

"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King, Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

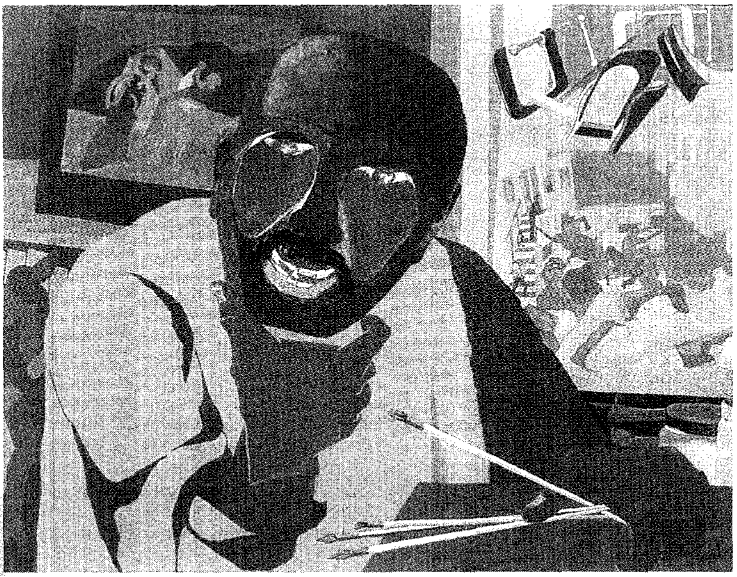
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17/02. • "Big Eyes." A sculpture and a painting by Charley Friedman on the



otograph courtesy of the Whitney Museum of American Art.

Retrospective

ife Studies

About four years before he finished his famous series, *The Migration of the Negro*, Jacob Lawrence (pictured, *Self-Portrait*, 1977) had established the theme of struggle that pervades his later paintings. But with that 60-panel series, which was exhibited in a prominent New York gallery in 1941 and reproduced in part in *Fortune* magazine, Lawrence and his colorful, stylized paintings became synonymous with the black experience in America. **Over the Line: The Art and Life of Jacob Lawrence** (Whitney Museum of American Art, 945 Madison Avenue, at 75th Street; November 8 to February 3) examines the artist's long career—he was still working when he died last year, at 82—and shows that Lawrence's own life and humanist view of the world were inseparable from his work. *Migration*, in many ways, was Lawrence's recasting of his own history: Born in Atlantic City in 1917 to parents from South Carolina and Virginia, Lawrence moved with his family to Easton, Pennsylvania, where his parents separated, then lived with his siblings in foster homes in Philadelphia before joining his mother in Harlem in 1930. By 1935, Lawrence was painting scenes of Harlem life; a year later, he started his first series, *The Life of Toussaint L'Ouverture*, after seeing W.E.B. Du Bois's play *Haiti*. By the time he was 24 and showing *Migration*, Lawrence was one of the most widely known black artists in America; five years later, his work had been exhibited in major American museums and at the Tate in London and the Musée d'Art Moderne in Paris. Though struggle remained a theme for Lawrence, he insisted his art was not about protest but about working people's lives. His patterns, juxtapositions of color, and simplified angular forms coalesced in images that, he said, expressed "not just the Negro theme but man generally . . . the struggle of man to always better his condition." E.N.

subject of being watched; through 2/7/02. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onward; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; 11/8–2/3/02. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; 11/8–1/27/02. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
11/7 at 10: "Impressionist and Modern Art." On view from 11/1. 11/8 at 10: "Works on Paper." On view from 11/3. 11/13 and 11/14 at 7 and 10: "Post-War Art." On view from 11/8. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
11/13: "Contemporary Art." On view from 11/8. • 219 E. 67th St. (212-606-0430).

Doyle
11/13 at 10: "Twentieth-Century Art and Design." On view from 11/10. • 175 E. 87th St. (212-427-2730).

Phillips
11/12 at 7: "Contemporary Art, Part I." On view at 450 W. 15th Street from 10/31. 11/13 at 10: "Contemporary Art, Part II." On view at 450 W. 15th Street from 10/31. • 3 W. 57th St. (212-570-4830).

Sotheby's
11/7 at 7: "Impressionist and Modern Art, Part I." On view from 11/2. 11/9: "Nineteenth-Century Furniture." On view from 11/4. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
11/10 at 2: "100 Rare & Important Travel Posters." On view from 11/5. 11/13 at 6: "Contemporary Art." On view from 11/8. • 104 E. 25th St. (212-254-4710).

cue

Restaurants

Edited by Robin Raisfeld & Rob Patronit

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu. • 291 Grand St., Brooklyn (718-218-7338). (I-M)

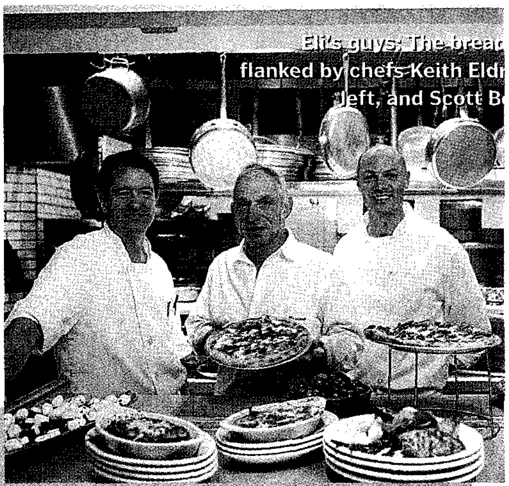
★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

Bid
Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star cl Tom Colicchio to consult on its elegant new auctio house restaurant. With his own gifted hands quite f running the kitchens at Craft and Gramercy Taver Colicchio tapped longtime sous-chef Matthew Seet to execute a menu of seasonal Americana like brais lobster with corn relish, sautéed quail with smok bacon, and roasted lamb with Brin d'Amour and rat touille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Bistro St. Mark's
The latest collaboration between sommelier D minique Drevet and chef Johannes Sanzin, both gra uates of Bouley in its heyday, and improbably, Soupe man, their short-order takeout place in the financ district. Now, the two are back to serious food, sleek new Park Slope quarters. And Sanzin's food, i ventive as ever, includes rib-eye with bone marro roasted grouper with balsamic plum sauce, and zu *chini flowers with spicy crabmeat.* • *76 St. Marks A* enue, Brooklyn (718-857-8600). (M)

Blue Grotto
A loungelike space with oversized banquettes and friendly welcome, plus a chef who used to cook Lupa, which accounts for the marked Italian accent dishes like house-cured cod with bread salad ar dense gnocchi in a creamy broccoli pesto. But the s lection of Spanish-inflected small plates like baco wrapped dates *indicates a kitchen that eloquent* speaks more than one culinary language. • 1576 Thi Ave., nr. 88th St. (212-426-3200). (M)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which b gat Blue Ribbon Sushi, which begat Blue Ribbo Bakery. It was only a matter of time, then, befo brothers, chef-owners, and night owls Bruce and Er Bromberg got around to Brooklyn. Although tl *space is bigger, Manhattan regulars can get their bea* ings with a few familiar Blue Ribbon landmarks: tl neon OYSTERS sign in the window, the shellfish displ even an identical table No. 16, the big round one


Eli's guys: The bread
flanked by chefs Keith Eldr
left, and Scott B

Opening

Street Food

At various times, Eli Zabar's **Across the Street** has been a newsstand and general stor a white-tablecloth Mediterranean restaurant, and a boisterous after-school pizza parlo *Now the sultan of sourdough has relaunched the daffodil-yellow-wainscoted dining roo* as a casual red-sauce trattoria, with a family-friendly menu of mostly Southern Italian fa vorites like chicken parmesan, lasagne, and spaghetti and meatballs. Choose one of si *sauces, from butter to bolognese, to adorn your pasta.* And except for a $20 swordfis splurge, everything's under $15. (444 East 91st Street; 212-722-4000.)

Photograph by Carina Sal

: corner. The likewise familiar menu packs a few :prises including some newfangled surf 'n' turf, e "dragon and phoenix," Bromberg-speak for illed Louisiana shrimp and pigeon. • 280 Fifth e., at 1st St., Brooklyn (718-840-0404). (M)

ıfé LULUc
ıe bright, lively spinoff of Banania Cafe has the ppings of a bistro—the painted-tin ceiling, the ır-wall mirror, the water carafes, the magazine :ks—and the soul of a diner, with a croissant-d-egg breakfast menu that kicks in at 7:30 A.M., d a something-for-everyone selection of offbeat ads, pressed sandwiches, pastas, and a $12 hanger :ak-frites. • 214 Smith St., nr. Baltic St., Brooklyn 18-625-3815). (I-M) ($)

tarella: The Restaurant
ırmer Le Bernardin chef de cuisine Brian Young allenges the piscatory supremacy of his old boss ic Ripert on the latter's own midtown surf and rf. Young brings to the battle an ambitious ıfood menu (shaved geoduck clam with asparaıs chives, a langoustine "roll," and a $75 Asianıfood tasting menu), plus former Bouley Bakery stry chef Bill Yosses, and a design by David ockwell. Not to mention an in at the fish market. 240 Sixth Ave., at 49th St. (212-332-1515). (E)

ınzón
om the mother-and-daughter team behind ırela comes this culinary love letter to Veracruz, a :exican melting pot of Spanish, African, Cuban, ıd Italian immigrants and indigenous ingredients. :afood plays a major role, from fish tacos and ne-marinated-conch cocktail to the classic red apper veracruzana. Wines are exclusively Spanish ıd Mexican, should one choose to veer off the faed Zarela margarita path. • 126 E. 28th St. (212-252-45). (M)

DB Bistro Moderne
aniel Boulud's latest venture is supposed to be an ɔmage to the simple bistro foods of his youth, but e great chef can't help making things fancy. Take ɔeuf en gelee, which Chef Boulud coats with ʼeet horseradish cream and serves in a dainty parit glass. Or the $27 "DB Burger," leavened with ie gras and short ribs and a silver cup of pommes ıufflés on the side. The space can feel a little hec: around theater time, but elbow your way in if ɔu can. • 55 W. 44th St. (212-391-2400). (E)

'aunces Tavern
his colonial landmark survived a revolution, a LN bombing, and decades of lukewarm reviews. 'ewly reopened after a $2 million makeover, it ces its biggest challenge yet: an irrevocably altered wer Manhattan landscape. But the timing cerinly seems right for Kenneth Pulomena's allmerican menu of Sherman sherried eggs, Yankee ɔt roast, and New England seafood stew. • 54 Pearl . (212-968-1776). (M–E)

lass
lass seems to have landed in its industrial noan's-land location like some kind of high-style 'FO, a glowing emissary from a civilization far ore advanced than our own. (L.A., maybe?) The ıall-plate menu offers seviche, panini, a cheese ate, and mixed olives accompanied by some of ıe skinniest breadsticks around (to match the paons, we surmise). There's heated competition for ıe bamboo garden's few plastic ball chairs, the ɔttest seat since Canteen's nubby orange numɜr. • 287 Tenth Ave., nr. 26th St. (212-904-1580). -M)

he Harrison
'hen Jimmy Bradley (The Red Cat) and his ırtner, Danny Abrams, took over the old Spartina ɔace, little did they know what sort of no-man's :staurant land TriBeCa was about to become. But) their credit—and per Mayor Giuliani's express rders—they continued building French doors, ıstalling walnut wainscoting, and hanging local :t. And if ricotta cavatelli with braised veal heeks, quail cassoulet, and homemade bresaola 'ith taleggio fettunta and fig syrup aren't enough) lure diners back downtown, nothing is. • 355 reenwich St. (212-274-9310). (M)

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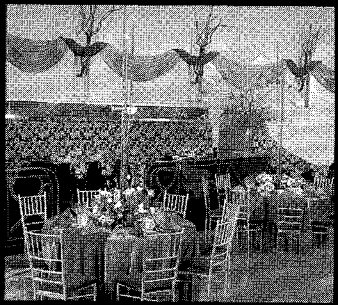

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With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Joe's Pub
Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Long Tan
A sprawling, minimalist-chic Thai restaurant and lounge with a snug garden, house-infused cocktails, an intriguing Australian wine list, and a kitchen that challenges nearby Blue Ribbon's late-night supremacy, serving till 2 A.M. Chef Jeff Hardinger, late of Ruby Foo's, turns out lively, gently priced renditions of shrimp-and-litchi spring rolls, rice-and-garlic sausages, vegetarian jungle curry, and grilled-kangaroo salad—which we'd imagine goes splendidly with a glass of Tasmanian pinot noir. • 196 Fifth Ave., nr. Union Street, Brooklyn (718-622-8444). (I-M)

Man Ray
French record producer, Thierry Klemeniuk has recruited a team of noted lounge lizards (John Malkovich and Johnny Depp) for this assault on late night, glamorama New York. An old fire house in Chelsea has been stuffed with lots of retro-looking Pan-Asian knicknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frogs legs, served in a bubbly, liquorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

The Minnow
Aaron Bashy grew up in New England and trained at Le Bernardin—two fishy life experiences that pervade his menu at The Minnow. There's a bit of Ipswich in his fried-clam-and-halibut basket, a concession to fish-phobes in the odd vegetarian dish, and an recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Minotaur Restaurant
The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

Nam
Nam, with its pale lemon and celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I-M)

★ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding signficance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

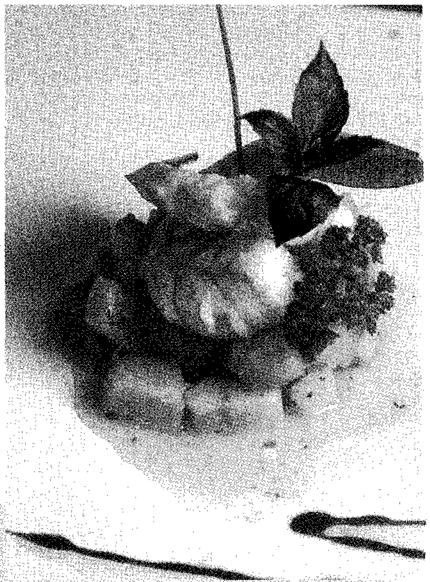
Vicala
The only thing odder than finding a sleek, styli "nouveau Vietnamese" restaurant on Avenue C finding one on Avenue C right next door to a Ge man beer hall. But here it is, serving elegantly plat renditions of lobster-and-calamari seviche, lemo grass-seared beef carpaccio, and scallops satay, plus cu tomized summer rolls and an international array wines, all available by the glass. • 111 Ave. C (212-25 2229). (M)

Manhattan

Lower New York

★ Ajisen Noodle
A lot of ramen around town can be disappointing-overcooked noodles in bland broth. But not at Ajise Noodle. The pork-based house soup—one of thre broth bases along with curry and miso—topped wit sliced roast pork, scallions, and hard-cooked egg, rich and satisfying, the whole-wheat noodles tend but firm. Even better is the "tenderous ribs" versio which turns out to be soup with slow-cooked bone less pork ribs. • 14 Mott St. (212-267-9680). (I)

Bot
The all-plastic décor at this NoLIta spinoff of Chelsea Bottino refutes every Tuscan cliché in the book, bu



Happening

Boy From Brazil

Last month, François Payard opened an outpost of his **Payard Pâtisserie & Bistro** in Sã Paulo, where he discovered the *avant-garde* Franco-Brazilian cooking of Alex Atala, the Eu ropean-trained chef-owner of D.O.M. and Na Mesa. Payard became such a fan that he in vited Atala to New York to guest-chef a five-course, $75 tasting menu from November to November 10. Reserve soon: You never know when you'll get another chance to sam ple balsamic-foie-gras-and-vanilla soup or papillote of snook fish with ginger-lemo grass butter. (1032 Lexington Avenue, near 73rd Street; 212-717-5252.)

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he simple, flavorful food and the mostly Italian wine st are reassuring proof of its traditional heart. The Mac-hued garden room is linked to the front lounge y a serpentine expanse of chartreuse wall and an pen kitchen and bar, which dispense fresh salads, atisfying pastas, and fruity Prosecco cocktails in equal neasure. • 231 Mott St. (646-613-1312). (M)

★ Bubby's

As familiar and dependable as relatives from the old ountry. Breakfasts are solid and sandwiches two-fisted, and it's one of the few places where ordering neat loaf or roast chicken makes sense. We'll forgive he service that is sometimes as hard to read as the pecials blackboard, and the cultural travesty they call n egg cream. You have to make allowances for any lace willing to serve rich, lumpy mashed potatoes vith almost everything. • 120 Hudson St. (212-219-)666). (I–M)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ City Hall

Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

★ Danube

David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

Gigino Trattoria

It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

Layla

A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

☆ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Mardi Gras Pizza

A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp and toppings like andouille and tasso add Cajun kick. And they didn't even call it Famous Original Two Boots. • 3-7 Maiden Ln. (212-233-6066). (I)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ Montrachet

No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

★ The Odeon

There is something so confidently sophisticated about the Odeon, so effortlessly head-on-its-shoulders about the way it looks and pulses with energy. It is one of the few rooms in town where maturity feels like fun. And the kitchen delivers a brasserie menu that is virtually mistakeproof, and there's not a velvet rope in sight. You may find hotter places in New York, but you won't find a smarter one. • 145 W. Broadway (212-233-0507). (M)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

Pfiff

A friendly neighborhood spot and a good place to refuel after a SoHo shopping binge. It's nice, in the heart of French bistroville, to find hearty American fare like roast corn-and-mussel chowder, barbecued braised short ribs, and grilled rib steak with white grits. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

★ Pico

Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly

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seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I-M)

Roc
Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M-E)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

Below 14th Street, East

Ariose Cafe
Furnished with dark wood and musical motifs, this unpretentious neighborhood spot harbors a Greek soul that emerges in dishes like saganaki, Corfu salad, and something that seems like skordalia but calls itself potato-garlic dip. The rest of the Continental menu aims to keep customers' options open with all manner of sandwiches, salads, pastas, pizzas, steaks, even seviche. • 193 Second Ave. (212-254-8145). (I-M)

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Gotham Bar & Grill
What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St (426-5422). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fa potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328 0000). (M-E)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ Blue Hill
Despite some culinary trendiness (to wit: a delicious asparagus soup with Parmesan froth), the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

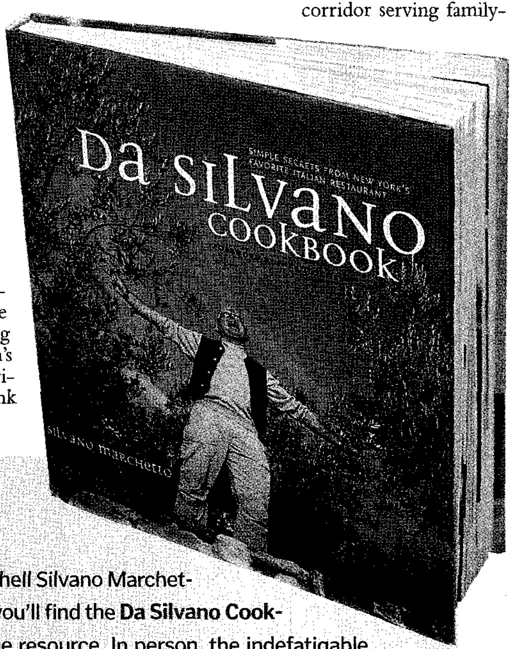
★ Inside
Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the hyper-seasonal cooking she's brought to this room, where nothing breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (if the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

★ Merge
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti cooking are an irresistible draw. Sunday evenings, "Gino's *Soprano* Style Dinner," a $28 prix fixe Italian-American feast, is an offer you shouldn't refuse. • 142 W. 10th St. (212-691-7757). (M) AE only

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their

In Print

Da Boss



If you've ever wondered just what the hell Silvano Marchetto has been saying the past 26 years, you'll find the **Da Silvano Cookbook** (Bloomsbury; $40) an invaluable resource. In person, the indefatigable, incomprehensible restaurateur communicates less in words than in effusive actions: Where else would the owner be found kissing your girlfriend (on the lips) to convey something about the difficulty of smuggling a shipment of burrata cheese, plopping down a giant heirloom tomato when you can't fathom what a special appetizer of "aluminum" tomatoes might taste like, or once again engaging your girlfriend in a jiggly dance to celebrate the wobbly nature of his panna cotta? In his book, he lays it all out in plain English, in recipes and anecdotes about everything from panzanella (which he claims to have introduced to New York when he opened in 1975) to pasta (when in doubt, "keep it al dente") to that panna cotta (the long-guarded secret to which turns out to be cooking it twice to make it firmer). And the book is nearly as celebrity-studded as the restaurant, with quotes from the restaurant's guestbook scattered throughout. Our favorite: "Thanks in advance for the free meal!"—Steve Martin. R.P.

Photograph by John Muggenborg.

ovative Latino-Japanese seviches, samba rolls, and himi to a Sheridan Square offshoot big enough to ndle the caipirinha-fueled overflow from their amercy flagship. There's a sunken cocktail lounge, an ster bar, and a bold new Brazilian accent, especially the churrasco a' Rio Grande: a feijoada-inspired fan- y of beef, pork, quail, sausage, rice, beans, greens, and ofa. • 87 Seventh Ave. So. (212-691-7885). (M)

th–42nd Streets, East Side

va
re lightbulbs evoke Thomas Edison, the namesake of is sophisticated American bistro owned by Aureole ef Charlie Palmer, but the unfussy food is all very au urant: grilled hanger steak, pan-seared salmon, mussels saffron broth, and a portabello mushroom burger. • 36 22nd St. (212-228-4399). (M–E)

tisanal
cheese is a religion, this is its bustling, Balthazar- ne-midtown house of worship. After an olfactory sault at the door, where you're hit with the pungent oma of Muenster, Taleggio, and 200 other varieties ing gracefully in the boutique cheese cave, indulge full-fromage festivities from appetizer (raclette pizza) dessert (a splendid tarte Tatin with a cheese-infused ust.) If you manage to resist a dozen different fon- es, there's a full menu of bistro classics like braised nb shank, boudin blanc, and cassoulet. If not, feed ur Appenzeller addiction at the retail cheese counter, hich also carries crusty loaves of Balthazar Bakery ead. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

ambou
hint of the tropics on 14th Street: ambitiously nou- lle renderings of Caribbean cuisine, like crab cakes ith avocado and molasses or eggplant soup with co- nut and curry amid a relaxing, palm-fronded bar d dining room. • 243 E. 14th St. (212-358-0012). (M)

ar 515
ternational pub grub and hearty American dishes ith a touch of Asian and Mexican influences in a fty, industrial space. Nearsighted sports fans will ap- eciate the twelve-foot television screen usually ned in to the game, the match, or the tournament. • 5 Third Ave., nr. 34th St. (212-532-3300). (I–M)

Beppe
esare Casella's devoted fans know him for his Tuscan oking and his signature breast-pocket herb bou- et, both of which have resurfaced at this Gramercy attoria. You'll also find an instant coziness, a pride of stic Tuscan products stashed behind glass at the en- ance, the warmth of a giant open fireplace. Casella's zze are plump and sweet in a fiery broth; chewy ndmade pinci noodles in walnut-tomato sauce are a iumph. We love braised black cabbage in toasted Tus- n bread, savory braised spare ribs, and desserts like nsational lemon "pudding" with candied orange el. • 45 E. 22nd St. (212-982-8422). (E)

Bolo
anish food doesn't possess the big flavors that have tracted so many Americans to southwestern fare, t chef Bobby Flay has the audacity and the skill to ake it work. In a room that reminds you of Gaudí way of Pee-wee Herman, items as modest- unding as baby clams steamed in green-onion oth, tuna brushed with honey, and paella with saf- on rice exhibit pure bravado. • 23 E. 22nd St. (212- 8-2200). (E)

ommodore Grill at the Grand Hyatt Hotel
ommuters and business travelers can enter this for- al hotel restaurant from Grand Central Terminal, for quick drink or a full meal from the French-influ- nced American menu. • 42nd St. and Lexington Ave. 12-850-5999). (M–E)

Craft
om Colicchio is a chef with a mission, two jobs, and hat must be a crackerjack support team. When he's ot supervising the three-star kitchen at Gramercy avern, he's reducing cooking (or elevating it, de- ending on your point of view) to its most basic ele- ents, a tactic that works only when the ingredients e of the highest possible quality, procured from small mily farms and artisanal producers. At his first solo enture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

☆ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I–M)

★ Mi
Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

Pershing Square
As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay. • 90 E. 42nd St. (212-286-9600). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

☆ Scopa
This sprawling complex is chef-owner Vincent Scotto's brave attempt to minister to every dining need of his LoMad office-worker clientele, from catered breakfast meetings to late-night, Venetian-inspired nibbles at the cicchetti bar, accompanied by Italian wines by the glass, carafe, or bottle. Not to mention a bustling takeout shop, he-man rib steaks, scrumptious pastas, and a grilled pizza that would make his mentors at Providence's Al Forno proud. • 79 Madison Ave., near 28th St. (212-686-8787). (M–E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M–E)

★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and dinner coming soon. • 3 W. 18th St. (212-366-1414). (I–M)

Opening

More Room at the Inn

While this isn't the best of times for fabulous upscale dining, Geoffrey Zakarian's Town, at the Chambers Hotel, is nevertheless packing them in. He's taken some of the luxe out of his menu to match recession tastes, and recently opened an upstairs lounge called Mezz@Town above the lobby to catch the overflow from the ground-floor Balcony Bar, which was already catching the overflow from the basement-level dining room. It's a good place to put your feet up on a "liquid leather" settee, view the rotating art installation, have an expertly mixed cocktail, and nibble something from the appetizer-and-dessert menu, like quail in a citrus reduction with foie gras fritters (we said *some* of the luxe is gone). Later in the evening, a D.J. tries to stir the customers out of their settees and onto their feet. (15 West 56th Street; 212-582-4445.)

otograph by Kenneth Chen.

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mandoo Bar
Mandoo, or Korean dumplings, are the chief attraction at Mandoo Bar, where they're hand-formed in the window by a pair of nimble-fingered women who stop traffic with their engaging labors. We're partial to the steamed kimchi variety, in which the typical pork-and-vegetable stuffing is fortified with tofu and a smidgen of the cuisine-defining pickled cabbage. • 2 West 32nd St. (212-279-3075). (I)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ La Grenouille
With a $45 prix fixe lunch (doubled at dinner), this isn't the place to pinch pennies. But it certainly feels like du vrai de vrai. The menu runs the Gallic gamut, from potage Saint-Germain (pea soup) to grilled sole. Still, for the money, you get gracious service and plush surroundings that transform any meal into a special occasion. • 3 E. 52nd St. (212-752-1495). (E)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M-E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for ever one, from "Asian-fried calamari" and "West Co chicken" to the $132 porterhouse for four. Carnivo are in good hands—those of Christopher Hollis, fre from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks wi knives to match at impresario Alan Stillman's signatu chophouse. The place has that landmark-steakhou look—bare oak floors, a raffish air, and bustling wai ers wearing service stars. There's surf and turf aplen improvisations at lunch, and an enviable wine cellar 797 Third Ave., at 49th St. (212-753-1530). (M-E)

43rd–56th Streets, West Side

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils make sure customers stay happy enough to sing alo with Jimmy Roselli on the jukebox. There's luscio veal scallopini, aromatic spaghetti with clams, a ra bar upstairs, and best of all, 136 seats. So, if you st can't get into Rao's—Junior's father's legenda celebrity hangout—now you don't have to. • 249 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes hungry, beef-eating businessmen and the people wh love them. At a time when steakhouses were famo for rudeness and hauteur, Benson's made a point homeyness. The festive air gets pretty thick by th bar, where cigars prevail, but the dining room is d voted entirely to the consumption of prime aged be and steakhouse standards. • 123 W. 52nd St. (212-58 8888). (E)

Cité
Ambassador of beef Alan Stillman cops a French a cent at this soaring midtown steakhouse known for i wine dinners. Meat is just the hard core of the men a document that also includes pan-roasted salmo "choucroute," grilled chicken merguez sausage, a desserts big enough for two or more to share. F more casual dining, try the Cité Grill next door. • 12 W. 51st St. (212-956-7100). (M-E)

★ Del Frisco's
Want to see what mahogany fashioned by testostero looks like? This is without question the most urba steakhouse you will ever see, its meat locker filled wi terrific beef. Now if they can only figure out how get their staff up to the level of their surroundings a kitchen. The place is landmark potential. • 1221 Six Ave., at 49th St. (212-575-5129). (E)

★ Esca
Somewhere in between overseeing Babbo and Lup *taping his shows, and just basking in his own glor* Mario Batali has found time to earn another gastr nomic gold star. At Esca, the overachiever in the o ange clogs, partner Joe Bastianich, and chef Davi Pasternack do for Southern Italian seafood what Bernardin has done for French: The poured concre bar with a built-in conduit for ice and oysters is i spired; crudo (think Italian sashimi) is incredib fresh and of the highest quality; pastas like spaghet with fresh chiles, mint, and a one-pound lobster a irresistible. And the whole fish for two, roasted in sea-salt crust is a riveting performance worthy of t theater-district locale. • 402 W. 43rd St. (212-56 7272). (M-E)

Johnnie's Italian
This old-world Italian restaurant has been a midtow fixture for over four decades. The menu runs th gamut from basic pastas to chicken, veal, and seafoo dishes; the $14.95 dinner special is a particularly goo deal. • 135 W. 45th St. (212-869-5565). (I-M)

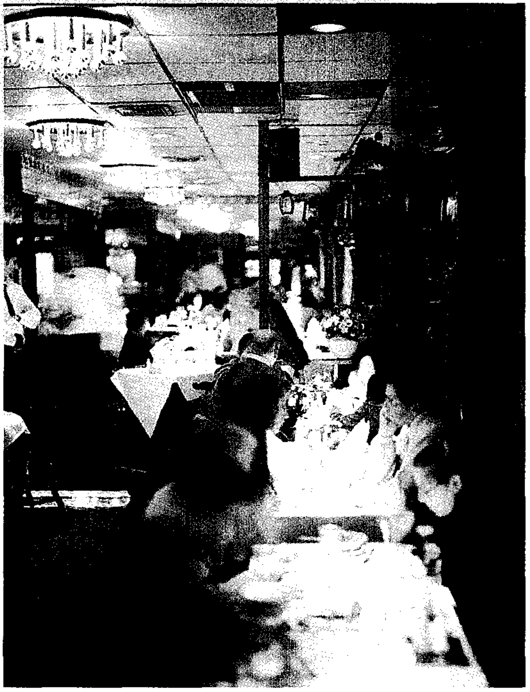
Martini's
Convenient for pre- and post-theater dining, with buzzing sidewalk café and rustic homemade pasta charcoal-grilled seafood, and, of course, multiple vari ations of the house drink. • 810 Seventh Ave., at 53rd S (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the theater crowd can find Irish specialties—both soli

Ask Gael

Is this the moment for Afghan comfort food?

Find a place in your diet for compassion. On a stretch of Second Avenue where numbed locals seeking solace filled the surrounding sidewalk cafés and stretched Baraonda to bursting throughout September, **Pamir** was ominously deserted. Desperate, the Bayat brothers, Sultan and Farid, covered up the big sign above the awning that trumpeted THE FOOD OF AFGHANISTAN and hung not one but three American flags in the window. Slowly, friends of the past two decades began to return. "Thanks, God," says Sultan. I'd almost forgotten the coziness of tribal carpets, hanging copper and saddle bags, the warm (now almost relieved) welcome, and the luscious ravioli-like aushak under a mantle of yogurt and savory meat sauce. I'd come again for the aushak alone, and for satiny eggplant and pumpkin similarly draped. We're happy sharing crisp phyllo turnovers studded with scallions or onion and potato (to dip in a trio of sauces), juicy ground-beef kebabs and skewers of marinated lamb chops with caramelized onion and brown rice. Chunks of juicy lamb shore up the pistachio-and-almond-tossed pilaf (called palaw). The arrival of two young Middle Eastern–looking men at a table behind us chokes off our uninhibited debate on the Israeli-Palestinian conflict, and the conversation segues to dessert. "The baklava [baghlawa] is pretty good," a pal advises. Agreed—it's chewy and not too sweet. Okay, we're compassionate wusses. But well-fed. (1437 Second Avenue, near 74th Street; 212-734-3791.)



Photograph by Patrik Rytikangas.

and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 22 Third Ave., nr. 55th St. (688-4646). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Rinconcito Peruano
The seviche at this Peruvian Hell's Kitchen hole-in-the-wall is sublime: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade redolent of garlic, ginger, red onion, cilantro, and pepper. And the caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) Don't leave without ordering something yellow—one of those national specialties suffused with spicy, marigold-yellow aji pepper sauce. • 803 Ninth Avenue, at 53rd Street (212-333-5685). () ($)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly. • 155 W. 58th St. (212-265-7300). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

Hudson Cafeteria
Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

★ Aureole
Aureole is the kind of upscale restaurant Americans love. Nothing precious, nothing stagy. With the help of a staff as high-buttoned and on their toes as the original crew of the *Enterprise*, chef Gerry Hayden brings you your favorite foods prepared with big flavors in comforting combinations. Poached Maine lobster in coconut-curry sauce. Sirloin of beef and red-wine-braised short rib. There's no question—you want to dive into this man's saucepans. • 34 E. 61st St. (212-319-1660). (E)

★ The Bar @ Etats-Unis
The young staff here take their jobs so seriously that it's sometimes hard to distinguish between a paying customer and a waitress perched on a bar stool, making sure the Collioure is up to snuff. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes the daily menu of hearty French-American fare. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

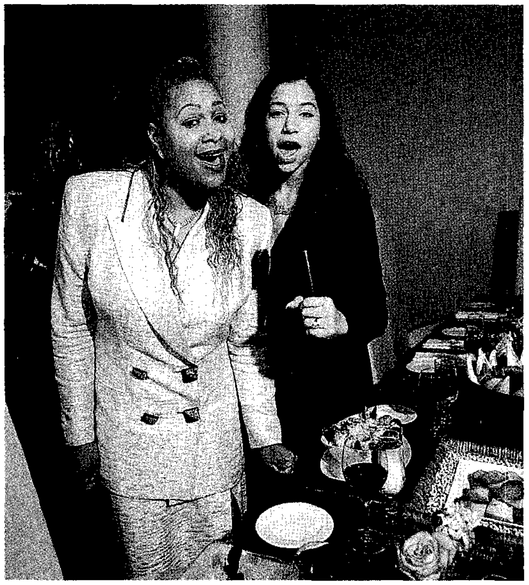
The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

★ Cello
Every appointment (Bernaudaud dishes, monochro-

Happening

Sticking to Their Ribs

Latino soul food and the throbbing salsa club next door wired Jimmy's Bronx Café into the nightlife radar. *For* ***Jimmy's Uptown*** *in Harlem, the charismatic and ambitious Jimmy Rodriguez* wanted to create a sexy rendezvous for cool hipsters of every culture. Bouley-trained chef Linda Japngie's fusion of soul and Latino classics with New American technique won raves. Now she's tackling old-school soul food for the groaning buffet stations at the Glory Glory Hallelujah $25 Sunday brunch upstairs in the lounge. One table is a salad bar. At another, chefs slice turkey and fresh ham and spoon up mashed potatoes and crusty macaroni and cheese. At still another, there are more than a dozen add-ins to stuff into your couture omelette. Plus ribs, fried chicken, oxtails and all the fixings. Hit the buffet from 2 P.M on. At 3:30, the soaring voices of a troupe from the Mama Foundation for the Arts (Dejahnee Richardson, pictured, left, with Knoelle Higginson-Wydro) launch a rousing *hallelujah*, and the fervor never lets up. Listen for my favorite: "*My God Is a Washing Machine.*" (2207 Adam Clayton Powell Boulevard, near 130th Street; 212-491-4000.) G.G



Photograph by Jay Muhllin.

matic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Centolire

The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

Fred's

The black-Lab namesake of Amsterdam Avenue's top neighborhood joint has sniffed out new territory across town, where his master, Larry Johnston, and Johnston's partner David Honor have opened an East Side outpost. Expect the same congenial atmosphere, something-for-everyone menu, and canine decor. • 1649 Third Ave., nr. 92nd St. (212-289-2700). (I-M)

★ JoJo

Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

★ Mangiarini

There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Jean Georges

Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Centra Park West (212-299-3900). (E)

★ Picholine

Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

River

The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr 76th St. (212-579-1888). (M)

★ Ruby Foo's

In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sabor

As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino *nibbles like shrimp empanaditas, octopus* salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

Sapphire Indian Cuisine

A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Scaletta

A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

The Claremont Trio
Young Concert Artists winner makes its New York debut. 11/6 at 8. • 92nd Street Y, Lexington Ave. at 92nd St. (212-307-6656); $15–$20.

Anne-Sophie Mutter
The superstar violinist leads the Camerata Salzburg in two all-Mozart programs, the second with viola player Yuri Bashmet, 11/7–11/8 at 8; and the Trondheim Soloists perform works by Grieg, Bjorklund, Tartini, and Vivaldi. 11/9 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$89.

New York Philharmonic
Violinist Sarah Chang performs Berg's Violin Concerto (his only concerto). Bruckner's Symphony No. 9, his last, is also on the program. 11/8–11/10 at 8; 11/13 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

Orpheus Chamber Orchestra and Los Angeles Guitar Quartet
Two top-flight ensembles celebrate the 100th birthday of Spanish composer Joaquin Rodrigo, performing his *Concerto Andaluz* and other works. 11/10 and 11/14 at 8. • 92nd Street Y, Lexington Ave. at 92nd St. (212-415-5500); $40.

Helsinki Philharmonic
Back in the U.S. for the first time in fifteen years, the philharmonic marks the 110th anniversary of Sibelius's *Kullervo*, Op. 7. Leif Segerstam conducts. Also, Sibelius's *Finlandia*, Op. 26. 11/11 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $29–$52.

Musica Viva Chorus and Orchestra
Begins its twenty-fifth season with a memorial concert dedicated to the firefighters of Engine Co. 22–Ladder 13: psalm settings by Ives and Holst, Duruflé's *Requiem*, Copland's *At the River*, Barber's *Adagio for Strings*, Saylor's *A World Awakening*. 11/11 at 7. • The Unitarian Church of All Souls, Lexington Ave. at 80th St. (212-794-3646); $25.

John O'Conor, Piano
The Irish master of classic and Romantic music performs Schubert, Chopin, and Scriabin, 11/11 at 11; and Beethoven's Sonata No. 23 in F minor, Op. 57, 11/12 at 7:30 at the Walter Reade. He'll also play in the U.S. debut of the Royal Irish Academy of Music's Chamber Orchestra at Merkin Hall, 11/13 at 8. • Walter Reade Theater, Lincoln Center (212-721-6500); $25; Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

"Sonic Boom 10"
Festival celebrates ten years of new music downtown: four hours, three spaces, and 45 performers, including Continuum, Da Capo Chamber Players, and Speculum Musicae. 11/11 from 5 to 10 P.M. • Knitting Factory, 74 Leonard St. (212-219-3006); $10.

St. Luke's Chamber Ensemble
The chamber branch of the Orchestra of St. Lukes performs Bach's Brandenburg Concerti Nos. 1–6. 11/11 at 2. • Brooklyn Museum of Art, 200 Eastern Pkwy. (212-549-6100); $25.

Opera

Metropolitan Opera
La Traviata opens 11/5 with June Anderson and Juan Pons. *Luisa Miller* with Denyce Graves, *Madama Butterfly*, and *La Bohème* with Ramón Vargas also run this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

New York City Opera
Want to know more about Adam's first wife? The world premiere of Deborah Dratell's *Lilith* is the 11/11 matinee. Also up this week are *Turandot* and *La Bohème*, *The Return of Ulysses*, and *The Magic Flute*. Call for details, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-307-4100); $25–$105.

"Three Willies"
Multimedia jazz opera by composer Alan Johnson, librettist Homer Jackson, and director Talvin Wilks explores the stereotype of black men as "perpetual suspects" through the perspectives of three generations. 11/7–11/10 and 11/14–11/16 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20.

Dance

"Masurca Fogo"
Pina Bausch and her company, Tanztheater Wuppertal, present a romantic work drawn from Portuguese and Brazilian culture, with a score combining samba with k. d. Lang and Duke Ellington and equally eclectic stage presences—a water slide, a watermelon, and a live chicken. 11/6 and 11/8–11/10. Call for details. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4182); $25–$65.

Ice Theatre of New York
Modern-dance company that just happens to be on skates, performing five New York premieres. 11/7–11/9 at 7. • Chelsea Piers, Sky Rink, Pier 61, 23rd St. and Hudson River (212-929-5811); $20.

"Once Upon a Time in Chinese America"
Fred Ho's martial-arts ballet–music–theater epic is a modern fable about betrayal and integrity. Martial-arts choreography is by Jose Figueroa. 11/7, 11/9–11/10 at 7:30; 11/11 at 3. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4130, ext. 1); $20–$45.

Ballet Nacional de Cuba
Presents *The Magic of Alonso*, a tribute to the company's founder, classical ballerina Alicia Alonso. 11/8–11/10 at 8; 11/11 at 3. • City Center, 131 W. 55th St. (212-581-1212); $35–$60.

Opening

Two Plus One

When the Bruskins of Cambridge, Massachusetts, found out they were having twins, they decided their daughters would play violin and cello. The plans stuck, and Emily and Julia Bruskin ended up at Juilliard. It was not in New York, however, but at a music festival in New Mexico that Julia met Donna Kwong, a Juilliard piano student. The two decided to play together when they returned to school, where Emily joined them on violin, forming **The Claremont Trio,** which makes its official New York debut Tuesday at the 92nd Street Y. "I didn't know if it would be possible for me to make a career in chamber music," recalls 21-year-old Emily. "I could always have told you that that was the most exciting, stimulating thing I'd ever done, but it's so difficult to get started." That's one of the reasons the twins enrolled in a Columbia-Juilliard joint program (both are getting master's degrees in their instruments; Emily's getting her bachelor's in neuroscience, Julia in Eastern European history). Last January, the trio topped the Young Concert Artists International Auditions, winning them professional management, promotion, and career advice. (They have reason to be optimistic: Other YCA winners include Emanuel Ax, Richard Goode, and Dawn Upshaw.) The group often performs at small colleges. "We need people to come to concerts and to keep classical music alive," says Kwong, 23, "because it becomes sort of a foreign language to them, which it really isn't." Does the whole twins thing make Kwong feel like the odd woman out? "All three of us are *really* close," declares Julia. "We're still at the point in our careers where we can share a hotel room and not kill each other." A.Z.

Photograph by Christina Steiner.

cue

Nightlife

Edited by Ethan Brown

Cabaret

The Chattering Classes

Though the intersecting worlds of Broadway and cabaret can be as gossipy as the media set, their rumor mills hardly have any room to operate. Which might explain why **Seth's Broadway Chatterbox**—a weekly talk show for the thespian set hosted by Seth Rudetsky (pictured), a pianist-conductor whose long list of credits includes conducting the recent *Dreamgirls* anniversary concert—has attracted stars of the magnitude of Betty Buckley and Bebe Neuwirth to the stage of *Don't Tell Mama*. "It annoyed me that when theater people made it on a talk show, they'd only get a minute or so," Rudetsky explains, "so I decided to create a show where they could have an entire hour to talk and get into everything from their worst audition to their biggest career setback. It's sort of a comedic version of *Inside the Actors Studio*." Indeed, Rudetsky avoids the fawning of *Inside* host James Lipton in favor of down-to-earth self-deprecation. "I have a monitor set up on the stage, and all of the guests have to bring a videotape documenting some embarrassing moment from their past." Past highlights have included Betty Buckley lip-synching at a Miss America pageant and *Rent* star Daphne Rubin-Vega sporting braces in a girl-band video. Even as his profile increases—Rudetsky got his first "Page Six" mention last week—he maintains that he won't alter the show's arch tone. "At the beginning, I had to ask my friends to do the show, but now big stars are volunteering," he says. "But it won't change. I think everyone appreciates being taken down a few pegs." (See "Cabaret.") E.B.

Concerts

Aerosmith
With the Cult. 11/12 at 7:30. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $35–$85.

Cesaria Evora
11/9 at 8. • *Beacon Theatre, Broadway and 74th St.* (212-307-7171). $40–$75.

Elvis Costello and the Charles Mingus Orchestra
11/7 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $35–$100.

Lucinda Williams
11/10 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $30–$40.

"MTV2 Sisters of Hip-Hop and Soul Tour"
With India.Arie; Mystic. 11/9 at 8. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $23.

"Music as a Weapon Tour"
With Disturbed; Drowning Pool; Adema; Stereomud; Systematic. 11/9 at 7. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $33.

Natalie Merchant
11/8 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $32.50–$45.

Small Stages

B.B. King Blues Club & Grill
11/6: Action Figure Party. 11/8: Blue Floyd. 11/9–11/10: The Radiators. 11/11: Magic Dick and Jay Geils. 11/12: Damian Marley. • 243 W. 42nd St. (212-997-4144).

Bottom Line
11/5: Ed Palermo's "Better Daze." 11/6: The Del McCoury Band. 11/7–11/9: Tower of Power. 11/10: "The Beat Goes On Vol. 12" with Ricky Byrd; Chris Campion; Pepe Castro; more. 11/11: Jefferson Starship. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
11/6–11/7: D.J. Logic's Project Logic. 11/8: Soul Asylum. 11/9: Preston School of Industry. 11/10: North Mississippi Allstars. 11/12: Mark Kozelek. • 6 Delancey St. (212-533-2111).

The Cutting Room
Wednesdays in October and November: Roy Nathanson and the Alphabet Lounge Band. • 19 W. 24th St. (212-691-4065).

Fez
Saturdays through 11/17: Margarita Pracatan. Also through 11/17: John Kelly in "Shiny Hot Nights More Songs of Joni Mitchell." 11/5: Adam Franklin Push Stars; Teddy Thompson. 11/7: Lure. 11/9 Dorothy Cowfield & the Barnyard Petting Zoo. Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
11/6: "NY Comedy Film Festival" featuring live performances from Chevy Chase; Rachel Dratch; Patrice O'Neal; and short films by Janeane Garofalo; Wanda Sykes; Ahna Tessler and Lauren Engel; Rachel Dratch more. 11/7–11/10: Stereolab. 11/11: "Rolling Rock Town Fair Tour" with Tantric; Oleander; Beautiful Creatures. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Former clubland icon Larry Tee's "Club Badd." Tuesdays: D.J. Beverly Bond spins hip-hop and rare groove. Wednesdays: Nine-piece band Mo Guajiro plas salsa and Cuban *son* music. • 425 Lafayette St (212-239-6200).

Knitting Factory
11/5: Girly Freak Show. 11/9: Blueground Undergrass. 11/10: Hot Water Music. 11/12–11/13: Rebirth Brass Band. • 74 Leonard St. (212-219-3055). $.

Makor
11/7: Andy Ezrin Quartet. 11/8: John Wesley Harding; David Lewis. 11/10: MC Paul Barman. • 35 W 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
11/5: Sensefield. 11/7: Chris Knight. 11/9: The Toasters. 11/10: John Wesley Harding. • 1039 Washington St. Hoboken, N.J. (201-653-1703).

Mercury Lounge
11/7: Dana Fuchs Band. 11/8: The Realistics; Velvet Frogg. 11/9: Vinyl; Screaming Headless Torsos. 11/10 Sugarman Three; Sharon Jones and the Dap Kings 11/11: Karate; Sweep the Leg Johnny. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
11/6: Miller's Farm. 11/7: The Linemen. 11/8: Hugh Pool; Matthew Ryan. 11/9: The Countdown Quartet. 11/10: The Bell Furies; Dave Foley. 11/11: Todd Londagin Band. 11/12: Bari Koral. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
11/7: "The Kings of Kings Family Tour" with Bushman; Norrs; Fley Dred; more. 11/9: Ursula Rucker 11/10: Silvana Magda. 11/12: Cheo Feliciano. • 204 Varick St. (212-243-4940).

The Village Underground
11/5: Chris Knight; Joe Flood. 11/6: The Derailers 11/7: Raul Malo and Band. 11/9–11/10: Glen Tilbrook. • 130 W. 3rd St. (212-777-7745).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mon-

Ground Rules

In clubland, promptness is *not* next to godliness expect shows to start much later than promised

$ = cash only.

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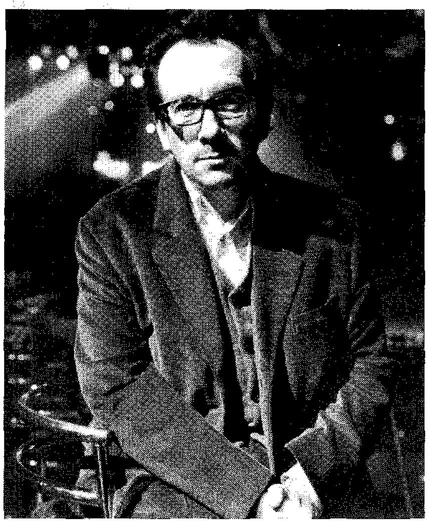
Find a bar or club: Search our listings of more than 500 great bars by type and location at www.newyorkmetro.com/bars.

Performance

New Aim, Still True

Once a punk who memorably threatened to bite the hand that feeds him, Elvis Costello is now one of pop's most prominent traditionalists, having collaborated with Burt Bacharach, the Brodsky Quartet, and classical vocalist Ann Sofie von Otter. On November 7 at the Beacon Theater, Costello will again look back, without anger, when he performs the music of jazz icon Charles Mingus with the Charles Mingus Orchestra. (See "Concerts.")



ays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesays: *Fader* magazine presents Rich Medina. Thursays: Small Change. Fridays: Ursula 1000. Saturdays: hairman Mao and Citizen Kane. • 419 W. 13th St. 12-414-4245).

aktun

hursdays: House great Tony Humphries. The first Friay of every month: Rotating house-music D.J.'s spin at Confusion." Third Friday: Eclectic dance music with J. Wayne Pate at "Soularium." Thursdays: Deep house ith D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

entro-Fly

ednesdays: "Dance Ritual" with "Little" Louie Vega. hursdays: "Subliminal Sessions," with D.J. Erick Mollo and big-name special guests. Fridays: "GBH" osts some of the more adventurous nights at the club ith D.J.'s like Ashley Beedle and Marshall Jefferson. aturdays: Energetic house and big beat with "Plant"; the Pinky Room, Chez Music honcho Neil Aline osts "We and the Music." 11/8: Deep Dish. 11/9: amsey and Fen. • 45 W. 21st St. (212-627-7770).

xit II

's called Exit II because a major renovation (a new ood dance floor, some pretty lounges upstairs) is elping lift the club from boxy warehousedom to superclub status. At the brand-new Junior Vasquez Saturay-night residency, ravenous heterosexuals do an unrtunate amount of bumping and grinding until ear morning, when Junior's gay following shows up to rovide some much-needed respite. Come after 7 A.M. r don't come at all. • 610 W. 56th St. (212-582-8282).

he Roxy

aturdays: The Chelsea boys dance all night to a rotatg set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

hine

his downtown spot is now host to excellent, enthuastically received D.J.-oriented nights as well as upd-coming rock and dance acts. Tuesdays: Brazilian usic with Ze Luis. Thursdays: The gloriously great J. Ron Trent and special guests like Phil Asher and orman Jay. Fridays: House, techno, and trance D.J.'s nite for "Touch." Saturdays: D.J. Big Ben spins hipop at "The Show." 11/7: Howie B; Spacer. • 285 W. roadway (212-941-0900).

pa

ednesdays: Rock 'n' roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock 'n' roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl

Still strong as ever, thanks to some of the city's best dance parties: "Be Yourself" and "Body & Soul." Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 11/7–11/10: John Pizzarelli. • 315 W. 44th St. (212-581-3080).

Blue Note

Sets at 8 and 10:30. 11/6–11/11: Charlie Watts and the Jazz Tentet. • 131 W. 3rd St. (212-475-8592).

Iridium

Formidable jazz comers and the occasional legend grace this now-legendary jazz spot, now at a new location in midtown. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 11/6–11/11: Illinois Jaquet Big Band. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" presents: "The Night of the Cookers"

With Dominick Farinacci; Andrea Lindborg; Jeremy Pelt; Mike Rodriguez; more. 11/8–11/10 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St. (212-721-6500).

"Jazz at Noon"

Lunchtime jam sessions every Friday at Cafe St. Barts. 11/9: Ken Poplowski. • Cafe St. Barts, 109 E. 50th St. (212-888-2664).

"Jazz Salon"

Intimate jazz in a loft setting. Admission includes open wine, beer, and soft-drink bar. 11/5: Lewis Nash. • 177 Prince St., top floor (800-730-6992). $40.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Village Vanguard

Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/6–11/11: Lou Donaldson Quartet featuring Dr. Lonnie Smith. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Brett Butler

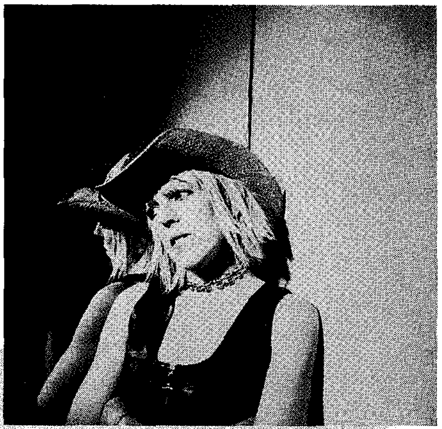
11/9–11/10 at 8 and 10:30. • The Comedy Garden in the Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $28.50.

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 11/5–11/11: Colin Quinn; Greer Barnes; Hood; Godfrey; Keith Robinson; Jim Norton. • 117 MacDougal St. (212-254-3480).



Performance

Roadhouse Blues

Though she's often described as a country artist, **Lucinda Williams** has always walked the line between the dark southern traditions of Hank Williams and Robert Johnson, and her latest album, *Essence*, is her bluesiest work yet, thanks to songs like "Lonely Girls" and "Reason to Cry." Deathly afraid of flying even before September 11, Williams will travel the lost highways of America—both literal and metaphorical—to bring her literate blues to the Beacon Theater on November 10. (See "Concerts.")

hotographs: top, Paul Spencer; bottom, James Minchin.

Solutions to last week's puzzles

■	B	■	T	■	N	■	B	■	B	■	T	■	F	■
G	E	R	O	N	I	M	O	■	A	T	O	M	I	C
■	H	■	A	■	M	■	B	■	G	■	U	■	A	■
L	E	A	D	■	R	E	D	C	U	R	R	A	N	T
■	M	■	■	■	O	■	O	■	E	■	N	■	C	■
F	O	R	B	I	D	■	L	A	T	T	I	C	E	D
■	T	■	O	■	■	■	E	■	T	■	Q	■	■	■
C	H	I	N	E	S	E	■	R	E	Q	U	E	S	T
■	■	■	E	■	K	■	A	■	■	■	E	■	P	■
W	H	I	S	P	E	R	S	■	B	A	T	M	A	N
■	O	■	H	■	W	■	T	■	O	■	■	■	R	■
S	T	R	A	W	B	E	R	R	Y	■	J	U	S	T
■	A	■	K	■	A	■	I	■	I	■	O	■	I	■
P	I	N	E	A	L	■	D	E	S	S	E	R	T	S
■	R	■	R	■	L	■	E	■	H	■	Y	■	Y	■

C	A	M	E	L	■	■	A	R	A	B	I	A	■	A	G	E	■	A	D	O
A	R	A	R	A	T	■	L	A	B	E	L	S	■	R	E	T	I	N	A	L
J	O	H	N	P	A	U	L	J	O	N	E	S	■	T	R	E	S	T	L	E
U	M	A	■	S	I	N	■	A	L	E	X	A	N	D	E	R	H	A	I	G
N	A	L	D	I	■	M	A	H	I	■	■	M	O	E	■	N	O	G	■	■
■	■	■	A	N	T	O	N	■	S	H	E	■	S	C	I	■	T	O	T	E
G	E	O	R	G	E	W	A	S	H	I	N	G	T	O	N	■	■	N	I	P
O	R	A	N	■	C	E	D	E	■	E	D	I	E	■	S	P	R	I	T	E
B	I	T	■	■	■	D	E	P	P	■	A	G	R	A	■	A	I	S	L	E
I	N	S	E	T	S	■	M	A	R	I	N	■	■	I	N	C	O	M	E	S
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L	A	C	E	S	U	P	■	■	P	E	E	T	E	■	E	S	S	A	Y	S
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U	S	A	■	■	D	O	U	G	L	A	S	M	A	C	A	R	T	H	U	R
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Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 11/9–11/10: Mitch Fatel; Steve White. • 34 W. 22nd St. (212-367-9000).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 12/1: Paula West. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays in November: Rhonda Ross. Mondays in November and December: Christine Ebersole: "Live in New York." 11/6–11/24: Sally Mayes. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays at 8 and 10: Chris Byars and his eight-piece jazz band. Saturdays at 8 and 10: Sinatra impersonator Cary Hoffman. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 10:30: Gay and Lesbian Stand-Up Comedy Fest with Michael Conley and Co. Saturdays at 8:30: "Poole Variety Show" with Ron Poole. Saturdays at 11: "Judy Garland Live!" with Tommy Femia. Sundays in November: Tom Andersen. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tuesday–Saturday, the cover charge is $60. Two shows on Fridays and Saturdays and the cover is $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the 11:00 shows.• 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club
Formerly the Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names like Lainie Kazan and Wesla Whitfield in their Julie Wilson Room. 11/9–11/10: Mark Murphy and his trio. • 32 W. 37th St. (212-947-6428).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 11/5: Maureen Kelly Stewart in "Seventeen on Mars." 11/8: Kathy Kelleher. 11/9: Richard Peets in "If You Were Wondering." 11/10: Heather Gilchrist in "Dancing on the Ceiling." 11/11: Alice Levine; Leslie Anderson. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

SENIOR *Continued from page 77*

other, and you do your job, which is
mystery and a surprise. You have n
idea, when you get in that rig, wha
God is calling you to. But he neec
you . . . *so keep going*. Keep suppor
ing each other. Be kind to each othe
Love each other. Work together. Yo
love the job. We all do. What a bless
ing that is."

Since then, many have pondere
the meaning of Judge's death—a
well as what he might be doing wit
himself these days, provided there's
place to go after this one. At his fu
neral, Duffy ventured that Judge ha
to be the first casualty of the Worl
Trade Center because God require
his services. There were too many dy
ing firemen for him to bless while sti
living, he reasoned; Judge had t
greet them on the other side, with hi
arms outstretched.

At the memorial, McCourt told th
mourners about his own fantas
Judge, he says, dies and is momentar
ily disoriented, because after leadin
such a simple life, he suddenly find
himself in a place with large marbl
hallways. A figure approaches.

"Can I help you?"

"Well, I don't know where I am."

"What's your name?"

"Judge. First name Mychal."

"Really? Some people call m
Judge, too."

"Oh? And what's *your* first name?

"Almighty. What kind of wor
would you like here, Mychal?"

"I'd like to be someplace wher
there are fires."

"We don't have any fires here. Th
only one we know about is very fa
away, and that burns eternally, be
cause all the firefighters are here, an
we don't tell them about it, becaus
otherwise they'd be down there fight
ing it."

"Well, could I go there and giv
some people a hand?"

"No, Mychal. Because if you g
there, you have to be a sinner, yo
see? And you're a saint."

"Could I have a temporary pass t
go there, then? Could I be an hon
orary sinner?"

"Yes. But please don't bring bac
any conservatives."

At that point, the crowd, alread
laughing, started to howl. McCour
paused to let everyone collect him
self. "And away he goes," he finall
said. "That's my fantasy about My
chal. He keeps working. He neve
stops. He's trying to get all of us ou
of hell." ■

TheMix

Edited by Boris Kachka

Radio Highlights

'The Political Season"
Both WNYC stations offer full coverage of the 2001 mayoral election as the polls close throughout the city. • 11/6 at 9 P.M. WNYC, 820 AM and 93.9 FM.

Eric Muller
The author of *Free to Die for Their Country: The Story of Japanese American Draft Resisters in World War II* talks about his book with "On the Line" host Brian Lehrer. • 11/8 at 10 A.M. WNYC, 820 AM and 93.9 FM.

Nicholas Sparks
On Lewis Burke Frumkes's show, Sparks talks about his book, *A Bend in the Road*. • 11/11 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Rabbi Shmuley Boteach
The Jewish guru talks about "The Jewish Response to Suffering," namely September 11. • 11/6 at 7:30 P.M. The Y's Steinhart Building, 35 W. 67th St. (212-415-5500); $8.

"Perspectives on Abraham Lincoln"
Professor Charles B. Strozier, author of the updated biography, *Lincoln's Quest for the Union: Public and Private Meanings*, delivers a post-dinner lecture about new Lincoln material. • 11/7, cocktails at 5:30 P.M., dinner 6:30 P.M., presentation 7:30 P.M. Seventh Regiment Armory, Park Ave. at 67th St. (973-383-9304); $24 includes dinner.

"A Public Interview With Jeanne Moreau"
French actress Moreau, the sultry star of films by Truffaut, Louis Malle, Antonioni, and Orson Welles, talks about her life and acting work. • 11/7 at 6:30 P.M. Florence Gould Hall, 55 E. 59th St. (212-355-6100); $15.

Elie Wiesel
The author and scholar talks about the Biblical story of Gideon as part of the Y's series "The Fascination With Jewish Tales." • 11/7 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30.

Congressman Jerrold Nadler
New York's Nadler talks about federal efforts to help the city post–September 11. Representatives of the Fire and Police Departments attend. • 11/8 at 7 P.M. New-York Historical Society, 2 W. 77th St. (212-873-3400); free.

"The American Tour of Hanna Sheehy Skeffington"
Micheline Sheehy Skeffington, the granddaughter of the suffragette, talks about her ancestor's travels across America publicizing the events surrounding her husband's execution. • 11/8 at 7 P.M. Glucksman Ireland House, 1 Washington Mews (212-998-3950); $5.

"Puccini: The Man and His Music"
Bridget Paolucci gives a lecture on the composer's life and work. • 11/10 at 11:15 A.M. The Kaplan Penthouse, 70 Lincoln Center Plaza, tenth floor (212-769-7021); $12.

"Biological Weapons and America's Secret War"
Reporters Judith Miller and Stephen Engelberg—coauthors of *Germs: Biological Weapons and America's Secret War*—join former NYC Emergency Management office director Jerome Hauer to discuss a life-and-death issue. • 11/11 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Journalism Old and New"
Four journalists—Jeffrey Toobin, Marvin Kalb, Mark Whitaker, and Jim Kelly—discuss the new rules of political reporting in the post–September 11 century. Leonard Lopate moderates. • 11/11 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Filmmakers & Families: Getting Personal"
The panel involves screenings of documentaries about filmmakers' families, followed by discussions about all the technical and psychological challenges of making such personal films. • 11/12, reception at 6 P.M., program at 7 P.M. The Lighthouse, 111 E. 59th St. (212-679-0870); $10.

The Written Word

Janet Malcolm
The journalist who wrote *The Journalist and the Murderer* reads from a new book, *Reading Chekhov*, and takes questions from the audience and moderator David Lehman. • 11/6 at 6:30 P.M. The New School, 66 W. 12th St. (212-229-5611); $5.

Writers Studio Benefit Reading
All proceeds from this event go directly to the family of firefighter Stephen Siller, whose brother, Russell—a Writers Studio member—reads with other members affected by the tragedy. • 11/6 at 7 P.M. Village Community School, 272 W. 10th St. (212-255-7075); $10 or more.

Kati Marton
The author of *Hidden Power: Presidential Marriages That Shaped Our Recent History* discusses the influence of First Ladies with interviewer and *60 Minutes* correspondent Lesley Stahl. • 11/6 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The National Story Project Celebrates New York
Five New York stories from the national project jointly run by Paul Auster and NPR are told by the contributors at a special event attended by characters like Susan Sontag, Art Spiegelman, and John Turturro. Auster himself will read. • 11/7 at 7 P.M. The New School, 66 W. 12th St. (800-709-4321 for tickets); $5.

Horton Foote
The playwright talks about his memoir, *Beginnings*, and signs copies. • 11/7 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Michael Korda
The Simon & Schuster editor-in-chief and author of *Making the List* talks about his roundup of twentieth-century bestseller lists and signs copies. • 11/7 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Chip Kidd
The star book-cover designer—now a novelist—reads from his book, *The Cheese Monkeys*, answers questions, and signs copies. • 11/7 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Gary Sernovitz
The author of *Great American Plain* reads from and signs copies of his novel and answers audience questions. • 11/7 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

John Barth, With Dave Eggers
The postmodernist reads from and talks about his first novel in ten years, *Coming Soon!!!*, with Dave Eggers emceeing. • 11/7 at 8 P.M. Miller Theatre at Columbia University, 2960 Broadway, at 116th St. (212-854-7799); $15.

"Lord of the Rings"
As part of a nationwide event promoting the movie along with the publication of the first of its companion books, a video preview is screened and star Ian McKellen appears in-store. • 11/8 at 1 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

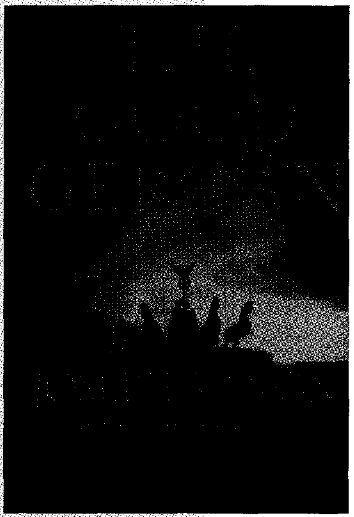
Michael Chabon
The author reads from his Pulitzer Prize–winning novel *The Amazing Adventures of Kavalier and Clay*, takes audience questions, and signs copies. • 11/8 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0800); free.

Walter Mosley
The accomplished author reads from his new book, *Futureland: Nine Stories of an Imminent World*. • 11/8 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

In Print

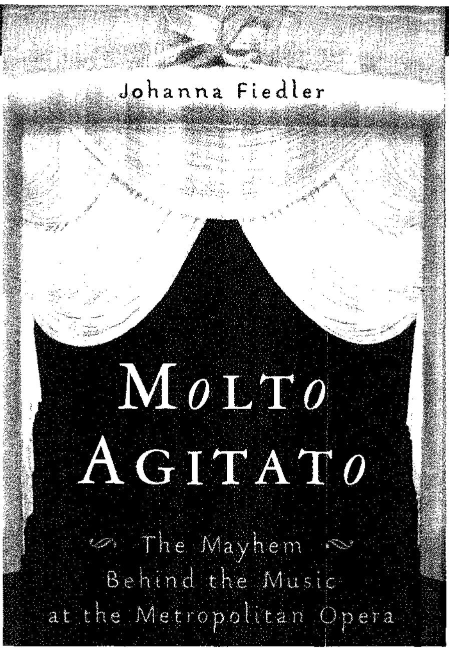
How to Be Good

George W. Bush has one thing in common with his predecessor: They both like **Joseph Kanon**. Bill Clinton reportedly took one of Kanon's historical thrillers to Martha's Vineyard, and Dubya has sunk his teeth into Kanon's third and latest, *The Good German*. The novel's setting—1945 Berlin, the bombed-out, morally bankrupt site of the Cold War's first battles—yields some striking parallels to our current predicament. "I think it's the hinge of the century," Kanon says of his fictional terrain. "After '45, there's no more black and white, and we enter a world where we have to make the same sorts of compromises the German people did." Kanon—a former Houghton Mifflin publisher—is reluctant to make any comparisons to the paradigm shifts of the present day. "There's that phrase 'nation-building in the rubble,' " Kanon says. "But that isn't what I had in mind when I wrote it." Though he is a History Channel–obsessed World War II buff ("My wife claims she can always hear the tanks rolling through the living room"), Kanon's fiction forgoes both the clichés of the Greatest Generation and the shopworn certainties of the Cold War. "What interested me," he says, "is what happens when good people so often do all the right things for all the right reasons, and yet they create these appalling legacies." Kanon reads from *The Good German* at Barnes & Noble on November 8. (See "The Written Word" for details.) B.K.



In Print

Lincoln Confidential



The seedy underside of music—the sex, the drugs, and the comebacks so neatly packaged on VH1—can be traced to the excesses of the hairy, sequined seventies. Then again, so can the origins of a new era for New York opera, which began 30 years ago when James Levine first joined the Metropolitan Opera. But even amid the stability and prosperity his leadership brought, long after the twilight of Callas and Caruso, there's still plenty of scandal to be had—at least according to Johanna Fiedler, the Met's former longtime press secretary and current Dick Morris–style memoirist. **Molto Agitato: The Mayhem Behind the Music at the Metropolitan Opera** (Doubleday, $30) tells of impossible *Über*diva Kathleen Battle, the mysterious murder of a violinist, and the sexual liaisons of Domingo and Pavarotti, but also follows the Met's rises and falls along with the fortunes of the city surrounding it—making it an emblem of the bubbly Golden Age from which we've just emerged.

Joseph Kanon
The author, most recently, of *The Good German* reads from and signs copies of it. • 11/8 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Vernon E. Jordan Jr.
The Clinton confidant, author of *Vernon Can Read! A Memoir,* kicks off his book tour. • 11/8 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

David Shenk
Shenk discusses his book *The Forgetting,* about the effect of Alzheimer's on life and society. • 11/9 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Poet's House Fifteenth Anniversary Readings
Fifteen of our best-known poets—including Galway Kinnell, Cornelius Eady, Yusef Komunyakaa, Stanley Kunitz—ring in the city institution's new season and renovated space with a five-hour reading. • 11/10, 4 to 9 P.M. Poets House, 72 Spring St. (212-431-7920); $5.

Jonathan Lethem, Carter Sholz, and Jerry Stahl
The collaborators on the tribute *Kafka Americana* read from it, and Stahl, author of the memoir *Permanent Midnight,* reads from his new novel, *Plainclothes Naked.* • 11/11 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Yusef Komunyakaa and Philip Levine
The two renowned poets, both Pulitzer Prize winners, read from recent work. • 11/12 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

Veteran's Weekend Tour
In the neighborhood that's once again become a war zone, visit sites associated with the Civil War and the American Revolution—including Federal Hall, Fraunces Tavern, and a former Confederate prison. • 11/10 and 11/11 at 1 P.M. Call 212-465-3331 for reservations and meeting place; $12.

East Harlem
A tour through the country's largest Puerto Rican community is led by Eugen Sklar, a founding member of the East Harlem Historical Organization, and Debbie Quiñones, member of the East Harlem Council for Cultural Arts. • 11/11 at 1 P.M. Call 212-415-5500 for reservations and meeting place; $25.

The Far West Village
Numerous historical sites on this tour of a "bohemia along the Hudson" are almost as exciting as the artistic, commercial, and nightlife scenes here today. • 11/11 at 2 P.M. Meet at the northwest corner of Hudson and Grove Sts. (718-655-1883); $10.

Benefits

Police and Fire Widows' & Children's Fund Benefit
Raffles throughout this late-evening party offer tickets to Broadway plays, the Radio City Christmas Spectacular, and *Saturday Night Live,* with proceeds from a benefit CD, *New Rock for New York,* going to the fund. • 11/6 at 7:30 P.M. Windfall, 23 W. 39th St.; $5.

Buglisi/Foreman Dance Gala
Charles Busch, Joel Grey, and Joan Jett co-host an evening of tastings, fashion, art, and live music and dance, benefiting the dance company that comes to the Joyce Theater in February. • 11/12 at 6:30 P.M. The Art Directors Club, 106 W. 29th St. (212-719-3301); $175, $250 includes ticket to the company's premiere on 2/5/02.

WNYC Radio Gala
New York's major purveyor of public radio throws a gala, hosted by writer Calvin Trillin, honoring Sony CEO Howard Stringer and philanthropist Nicki Newman Tanner for their support. Classical music will be performed. • 11/12 at 6:30 P.M. Cipriani, 110 E. 42nd St. (877-565-1803); $500 and up.

Jazz at Lincoln Center Awards Gala
CBS's Ed Bradley hosts a benefit for the annual festival in the form of a concert—"The Spirit of Tito Puente"—with such performers as Wynton Marsalis and Tito Puente Jr. • 11/12 at 7:30 P.M. Avery Fisher Hall, Lincoln Center, Broadway at 66th St. (212-721-6500); $40–$70.

Doctors of the World Benefit
Richard Holbrooke and Hillary Clinton are among the honorees at a benefit dinner for guests and supporters of the global humanitarian health organization. • 11/12 at 7:30 P.M. The Puck Building, 295 Lafayette St. (212-226-9890, ext. 228); $500

Exhibits

"Scream the Truth at the World"
A collection of materials was culled in Warsaw in order to document the destruction of Polish Jewry and later buried when its collectors' deaths became imminent. The Ringelblum Archive, as it is known, will be exhibited here. • *11/7 through 2/18/02. Museum of Jewish Heritage,* 18 First Pl., Battery Park City (212-509-6130); $7.

CANstruction
Following a charity competition among designers of elaborate sculptures made of commercial cans, the public may view them in all their glory for a few weeks. The cans will evenutally be donated to feed the homeless. • 11/8 through 11/21. New York Design Center, 200 Lexington Ave., at 32nd St. (www.canstruction.org); donate a can or more of food for admission.

Events

The Modernism Show
Having been kicked out of the suddenly operational Seventh Regiment Armory, the sixteenth annual show takes its century worth of art and design to a new location not far from Chelsea's new galleries. • 11/8 to 11/11, Thurs. and Fri. noon to 8 P.M., Sat. 11 A.M. to 7 P.M., Sun. noon to 6 P.M. 32 W. 23rd St. (212-777-5218); $15 daily.

Triple Pier Antiques Expo
For two consecutive weekends you can dig up all sorts of rare finds from more than 600 different exhibitors. Pier 88 features twentieth-century pieces, Pier 90 has rustic Americana, and Pier 92 has the usual really old stuff. • 11/10 and 11/11, 11/17 and 11/18, opening times vary with piers; all are open 11 A.M. to 5 P.M. Piers 88, 90, and 92, Twelfth Ave., bet. 48th and 55th Sts. (212-255-0020); $12.

Sports

Asphalt Green Swim for the Future
Anyone who made nightly pilgrimages to the Armory or Union Square after September 11 will recognize the faces of Andrew Fisher and Doug Irgang. Fisher was representing Imagine Software at a conference in the Trade Center; Irgang worked in equity sales at Sandler O'Neill. Both were on Asphalt Green's Masters swim team and ranked among the top competitive swimmers in the metro area. This event establishes a memorial scholarship fund to support young, low-income competitive simmers. Participants may give directly to the fund or collect donations based on the number of laps they swim. • 11/10, 6 P.M. to midnight, Asphalt Green's Olympic pool, York Ave. at 91st St. (800-NYC-SWIM or www.asphaltgreen.org); preregistration: before 11/6, day-of: poolside; suggested minimum donation $100.

NYRRC Cross Country Championships
This year's series of wild romps in Van Cortlandt Park culminates in a 5K blowout in memory of the great Kurt Steiner. Unlike most cross-country races, this counts toward guaranteed admission to the NYC Marathon. • 11/11, 10 A.M. men, 10:30 A.M. women (212-860-4455 or www.nyrrc.org); race-day registration $22, $15 members.

Game Week

HOME
AWAY ▨

	Mon: 11/5	Tues: 11/6	Weds: 11/7	Thur: 11/8	Fri: 11/9	Sat: 11/10	Sun: 11/11
KNICKS		▨ MIN MSG 8:00 P.M.	CLE MSG 7:30 P.M.		▨ IND MSG 7:00 P.M.	GS MSG 7:30 P.M.	
GIANTS							▨ ARZ FOX 4:15 P.M.
JETS							KC CBS 1:00 P.M.
RANGERS		MIN MSG 7:00 P.M.		▨ NYI MSG 7:00 P.M.		▨ BUF MSG 7:00 P.M.	MON MSG 7:00 P.M.

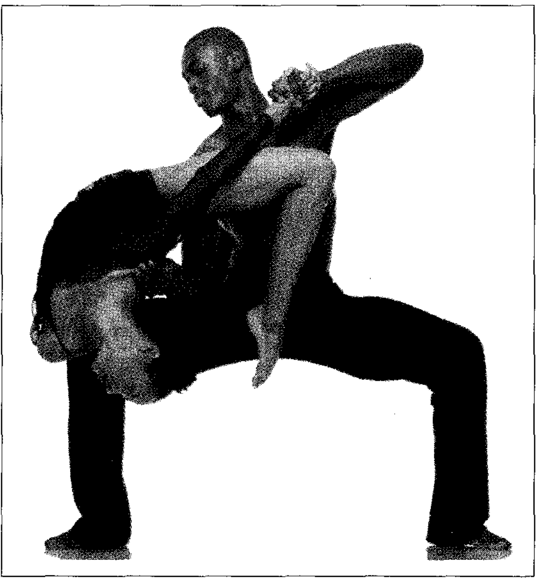
Kids

Edited by Susan Avery

Opening

irst Steps

What started as an experimental-dance troupe whose only gigs were at old-age homes and prisons is now headed for the stage of Carnegie Hall. Since its debut in 1974, **Ailey II** (pictured), the second company of the Alvin Ailey American Dance Theater, has been all about workshopping new pieces with gifted young dancers and choreographers. "It's mainly a modern-dance company, but there's a blending of choreographic styles and disciplines," says artistic director Sylvia Waters, who's been with the company since 1975. "It's a laboratory of sorts. It's what they want to say and what they want to do as artists." In this season's home opener of the Family Concert Series at Carnegie, the troupe—Ailey II is the first dance company in the series—will perform bite-size, kid-friendly excerpts from the company's 1960 signature piece by Ailey himself, *Revelations*. In addition, members of the company's Junior Division, the 3- to 17-year-olds, will perform *How Anansi Learned His Greatest Lesson*, an adaptation of the children's fable that's more of a dance production within a play and includes live singing and narration. As is tradition with the series, Carnegie offers preshow activities for kids, featuring demonstrations by Ailey II dancers and storytelling. The remainder of the season features classical, jazz, and world music. We still wonder how they can do it all for five bucks a ticket, but we'll take it. (See "Children's Events.") S.A.



hildren's Events

tage Stepping

'his season of the Carnegie Hall Family Concert Seies takes off on a new tangent. It's the first time dance as been part of the series, and Ailey II will perform *evelations* from the main company's repertoire. The inior Division has its moment in Carnegie's sun as ell. Free preshow activities for kids begin at 1 P.M.; ckets for the preshow are available in the lobby beinning at noon. • 11/10 at 2 P.M.; Carnegie Hall, 154 W. 7th St. (212-247-7800 or www.carnegiehall.org); $5.

lelping Hands

or kids and their families who are seeking out ways continue helping the victims of the World Trade enter disaster, Trattoria Alba, an Italian restaurant in idtown, has come up with still another noble effort. n Nov. 12, from 5 to 9 P.M., kids and their families an *mangia* to their hearts' content, knowing every ollar spent that day, as well as the 13th and 14th, will o directly to the Twin Towers Fund and Local 3, the lectricians' union that lost sixteen of its workers that ay. Restaurateurs Mel and Myra Bauta have also gned on KPS D.J. Entertainment, which is donating s services, to amuse the kids. • Trattoria Alba, 233 E. 4th St., bet. Second and Third Aves. (212-689-3200 or ww.trattoriaalba.com).

o Ice and Beyond

'hat easygoing cowboy Woody and high-flying space anger Buzz Lightyear are back in town for Disney on ce. The toys from Andy's room are sent into a panic hen they learn that a yard sale is imminent. It's up to he intrepid space ranger to lead the mission to save is friend and show the confused cowboy that the greatest value for a toy is the love of a child. • 11/13–11/18 at Nassau Coliseum, Uniondale, Long Island; 11/20–11/25 at Continental Airlines Arena, East Rutherford, N.J. (212-307-7171, 631-888-9000, 201-507-8900, or www.disneyonice.com); $15–$45.

Snow Sneezer

Macy's Puppet Theatre is back for the holidays, this time with an original musical, *Percy, The Poor Little Penguin*. The bird is allergic to snow and is tormented by his ilk for very un-penguinlike behavior, yearning only to live in a warm climate. With the help of his new friends, P.B. Polar Bear, Flamingo Frank, and Santa Claus, Percy makes that dream into a reality. The show includes the vocal talents of actors Florence Henderson, Anthony Rapp, and Mario Cantone. • 11/23–12/24, performances are throughout the day from 10 A.M. to 5:15 P.M., with 6 P.M. performances on weekends; Macy's Puppet Theater, W. 34th St., Broadway side, ninth floor (212-494-1917); $2.50.

Chinese Acrobatics

With a good dose of color, motion, and sound, the Shangri-La Chinese Acrobats dazzle audiences with flawless displays of ancient circus arts. The eighteen-member company performs formidable feats of balance, explosive kung fu, and even a touch of Chinese comedy. • 11/10 at 3 P.M.; Tilles Center for the Performing Arts, Long Island University, C. W. Post Campus, Route 25A, Brookville (516-299-3100 or www.tillescenter.org); $15–$25.

Pan It

New to the Swedish Cottage at Central Park is *The Peter Pan Game*. Complete with new puppets, hand-painted scenery, and an original score, the show includes requisite mermaids, pirates, lost boys, the Darling Family, Tiger Lily, and a luminous Tinkerbell. Following the performance, kids can ask questions of the puppeteers and learn the skills behind the craft. Reservations required. • Through 6/02, Tuesdays through Fridays at 10:30 A.M. and noon, Saturdays at 1; Swedish Cottage at Central Park, 79th St. and the West Drive, just south of the Delacorte Theatre (212-988-9093 www.cityparksfoundation.org) $5 adults, $4 kids.

Patriotic Voices

The Broadway Kids will perform a benefit concert, with all the proceeds going to the World Trade Center Relief Fund. Made up of young stars on Broadway, the concert includes both patriotic numbers as well as songs from musicals, such as *Annie*, *Rent*, and *Bye Bye, Birdie*. • 11/11 at 11 A.M. and 1 P.M., Douglas Fairbanks Theater, 432 W. 42nd St., bet. Ninth and Tenth Aves. (212-605-0005); $25.

Junior Jazz

Jazz at Lincoln Center will kick off this season's "Jazz for Young People" series with a program that answers the question, Who is Charles Mingus? Hosted by Wynton Marsalis and featuring the Jazz Orchestra, the concert will examine, through narration and performance, the music and life of this provocative bassist, composer, and bandleader. • 11/10 at 11 A.M. and 1 P.M.; Alice Tully Hall, 33 W. 60th St. (212-721-6500 or www.jazzatlincolncenter.org); $15 adults, $10 kids 18 and younger.

This One's a Scanner

The Scandinavia House starts up Saturday-morning storytelling and play groups. The Heimbold Family Children's Learning Center is transformed into a magical fairy-tale kingdom when Hans Christian Andersen storytellers visit and bring life to the adventures of ancient Vikings, mischievous elves, fearless ogres, and other characters of Nordic folklore. • 11/10 at 11:30 A.M. Scandinavian House, 58 Park Ave., bet. 37th and 38th Sts. (212-879-9779): free.

Here, Puppy

Author and dogger William Wegman pushes his latest canine publication, *Wegmanology*, a collection of both classic and new works for young readers, starring the famous Weimeraners, whom the kids will recognize from Sesame Street. • 11/8 from 4:30 P.M. to 6; Books of Wonder, 16 W. 18th St., bet. Fifth and Sixth Aves. (212-989-3270); free.

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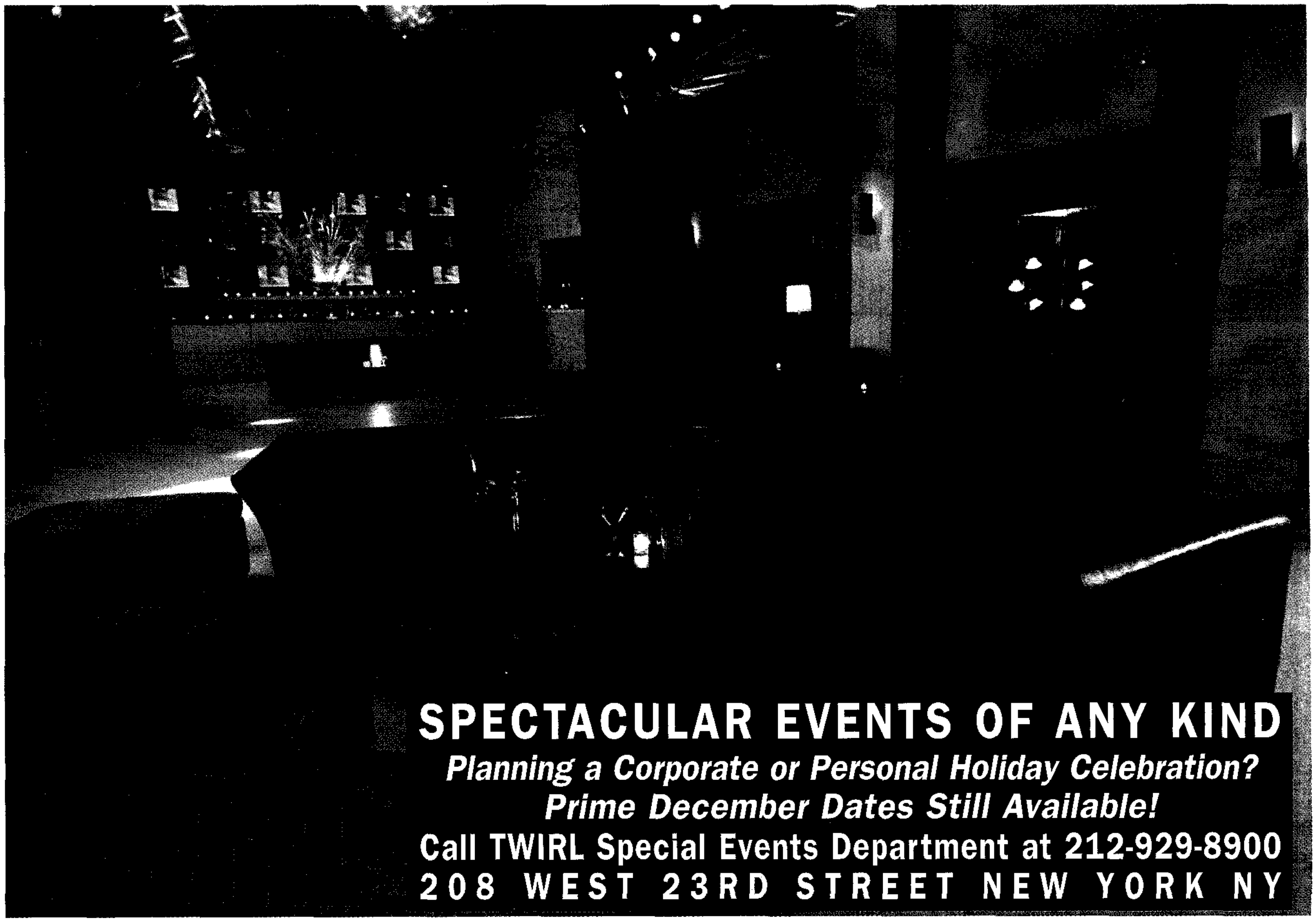
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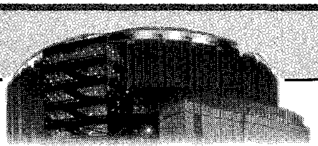

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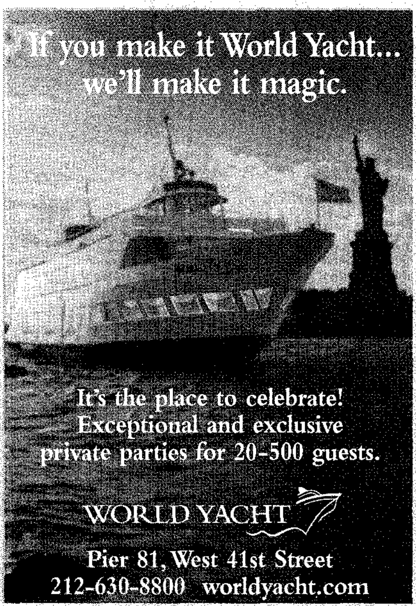

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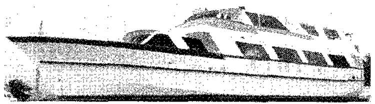

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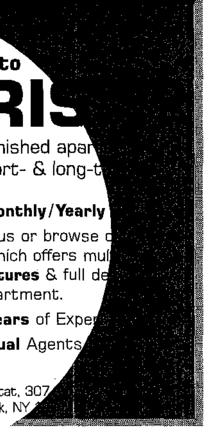

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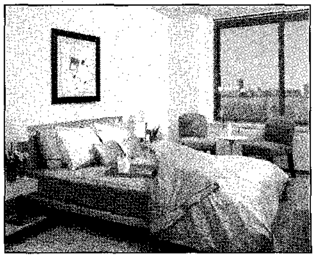

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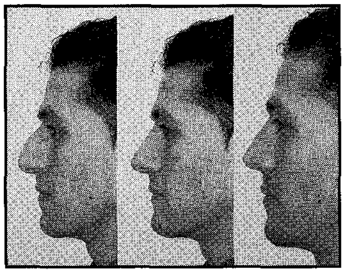

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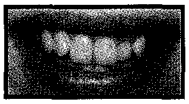

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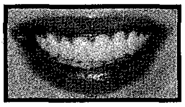

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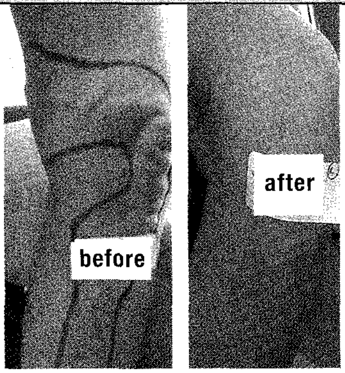

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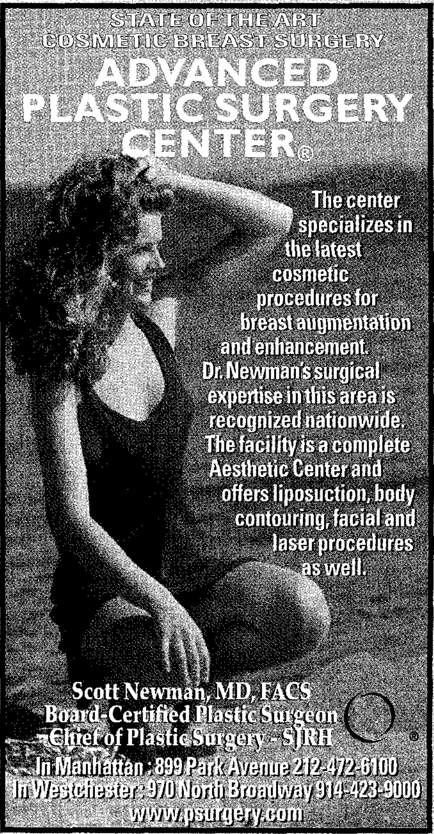

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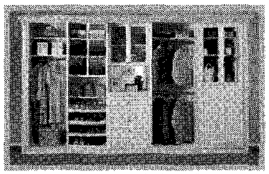

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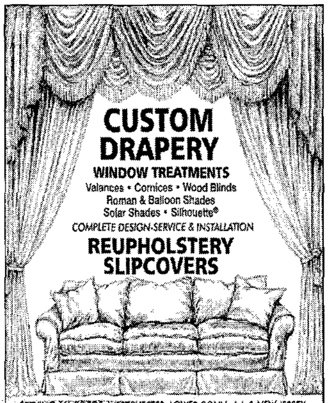

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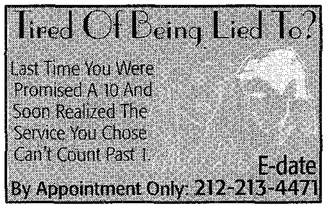

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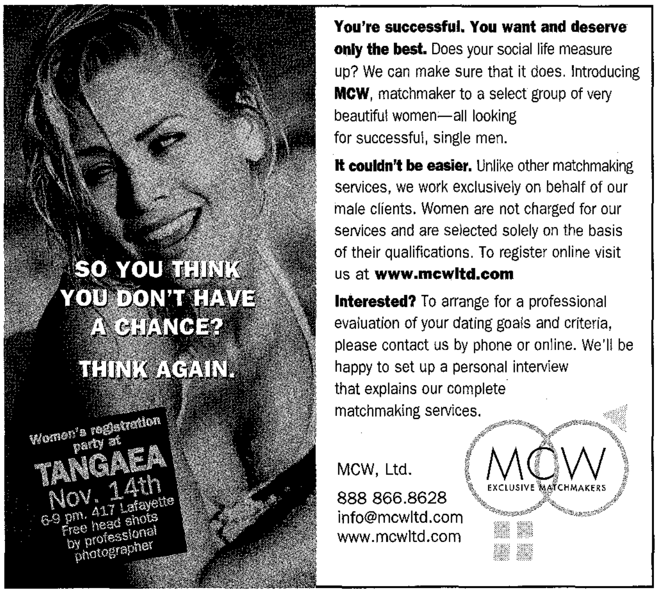
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Gorgeous Female—Jewish, Hispanic, Italian, 26 years old, 5'6", 125, physically fabulous, sweet and honest, graduate student and educated family. Interests: psychology, theatre, music, exercise and dancing. Looking for tall, dark and handsome male, with no baggage and disease-free, who knows how to treat a woman and is serious-minded. Well-educated, late 20s-early 30s. Note/photo. 1200 ✉☎

Dancer's Legs And Drop-Dead Smile—Sensual, slender, toned yet curvy Jewish woman, 40s. Blue eyes, auburn hair - all in all a great-looking package. Former ballet dancer/artist turned lawyer. Genuine, sociable, stylish, artsy, resourceful, comfortable in any setting, really knows how to enjoy life. Gravitates to athletic adventure vacations: hiking Swiss Alps, biking Hawaii, skiing out West. Enjoys tennis, Latin dancing, contemporary art, good conversation, auction houses, Barcelona, Paris. Seeks intellectually curious, successful, financially sound man (35-55) with integrity, diverse interests. Am2000@nyc.rr.com 1138 ✉☎

Namaste—Spirited city/country woman, 39, enjoys traveling, dogs, movies, playfulness, adventure and surprises. Seeks special relationship based on honesty, care and commitment with someone able to treasure life's everyday gifts. Values openness, warmth, kindness, compassion, honesty, humor and community. Let's explore the journey side by side. 1178✉☎

Beautiful Professor, 51—Lives in France and northern NJ. Seeks high-class, successful, handsome man. Photo. 1184✉

Artist, Adventurer—With looks and brains, athletic, single Jewish professional, 38, seeks compassionate, beautiful, younger female counterpart. Note/photo a must. stevekirk17@yahoo.com 1157✉

My Name Is Jeff—I am 5 years old. My daddy and I spend our time on the Mediterranean and in the USA for business but mostly pleasure. We would like to meet an exceptional, intelligent, passionate and adventurous lady. Look at our family web page: www.atlantiseurope.com/pm 1191 ✉

Depth, Desire, Dependability—Attractive professional seeks 50s-60s, substantial man for long-term relationship. 1163 ✉☎

Gay, Attractive Jewish Femme, 55—Intelligent, stable, successful career, funny, communicative, warm, caring and giving, nonsmoker, family-oriented, seeks similar to grow old together. 1129 ✉☎

KGB Special Agent?—Beautiful, brilliant, exciting, sophisticated, successful, sensual, University of Moscow-educated ambassador's daughter, 29, now 10021, blond, runs own hedge fund, seeks marriage-minded American nobleman. you_me10021@yahoo.com 1130 ✉☎

Pretty Blond—Resides in Monmouth County, NJ, mid 50s, professional, no children, seeks emotionally secure, down-to-earth, honest, sincere, affectionate gent. I am full-figured (not fat), smart, nonsmoker, who loves animals and enjoys movies, dining out, walks and simple pleasures. Looking for gent with integrity and sense of humor, 55-69. I am searching for a lasting, loyal relationship. Note with recent photo. 1143 ✉☎

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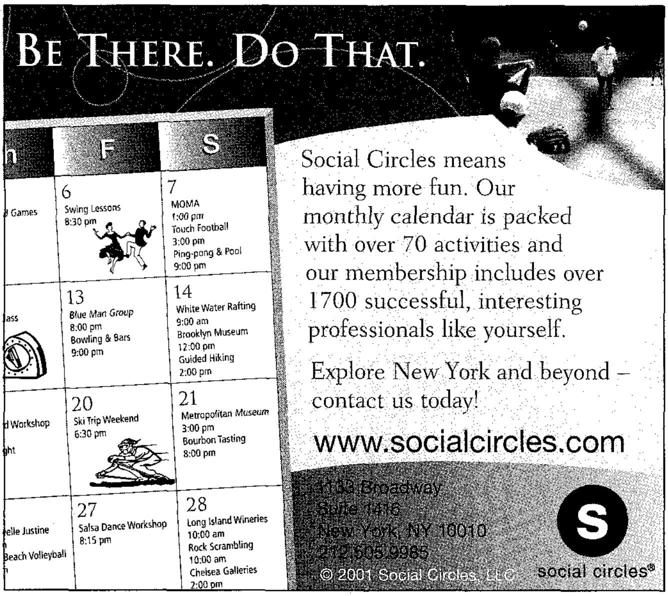

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Almost Perfect—Very attractive white male, 39, with herpes (infrequent), who is romantic, affectionate, adventurous, intelligent, loyal, congenial, seeks very attractive, slender, accomplished female for friendship, possible long-term relationship. Photo a must. 1108 ✉☎

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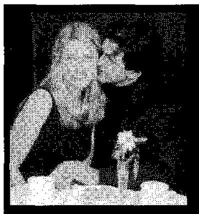

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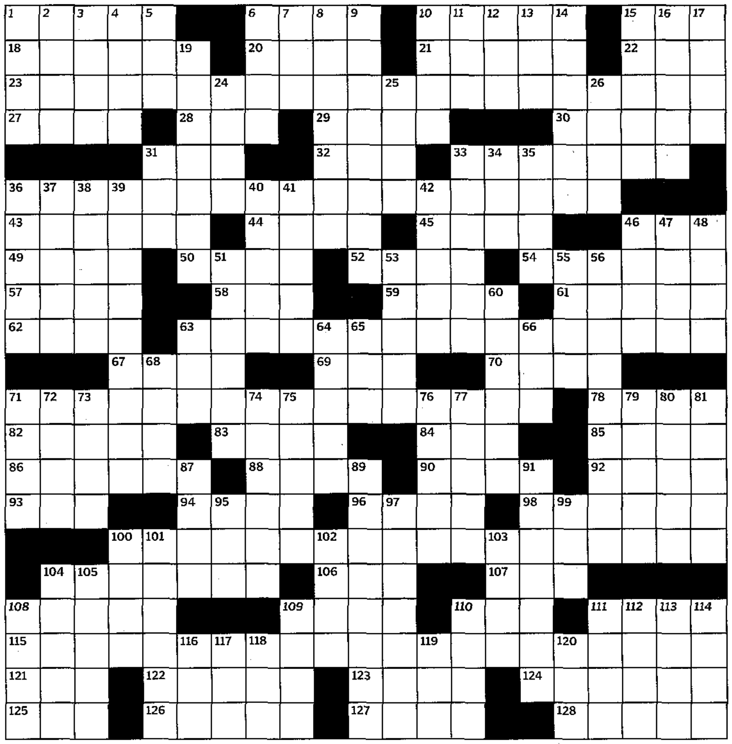


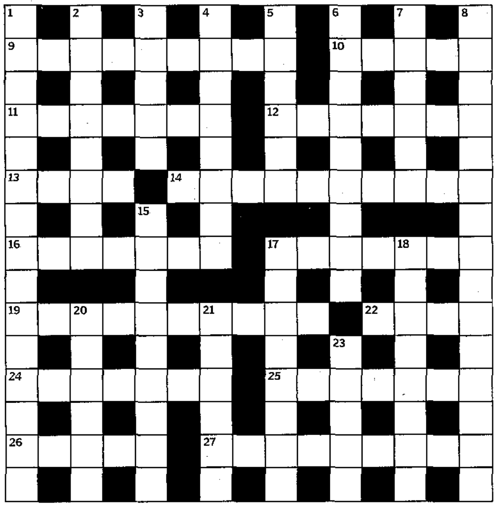
ACROSS

1 Seagoing vessels
6 Artist Chagall
10 Half of Cass Elliot's group
15 The Jungfrau, e.g.
18 Diminish pressure on
20 Margarine, familiarly
21 Nonsensical
22 Pair
23 "I know ——"
27 Wine with sukiyaki
28 Put a match to
29 Ill times XIX
30 A Curie
31 Please the cook
32 Atom with a charge
33 Controlled the wheel
36 "My phone conversations ——"
43 Conditional release from jail
44 Memorable Martha
45 Monte Carlo game
46 Second person
49 Skier's surface
50 No dele
52 Repair by weaving
54 Like a hood's goods
57 Choreographer White
58 Letters after em
59 Eager response to "Shall we?"
61 Flowed back
62 Fort in Virginia
63 "I can ——"
67 As to
69 Take to court
70 Dove shed
71 "I don't have to ——"
78 Study up
82 Hang like a helicopter
83 —— trap (prepare to snare)
84 Last number in a countdown
85 Scheherazade's specialty
86 Airline to Madrid
88 —— souci
90 Item of merchandise
92 Mental flash
93 Third word of the Post Office motto
94 Competitor of Neet
96 First person
98 Sea between Italy and Greece
100 "I can visit a friend ——"
104 Like Keats's urn
106 Athenian dawn goddess
107 Radio-wave abbr.
108 Rub out
109 Citizen of Latvia
110 Tool set
111 Drunks
115 "I need only one ——"
121 First number in a countdown
122 San Antonio tourist stop
123 Quayle's successor
124 Sonora snooze
125 Culbertson of bridge fame
126 Cockpit occupant
127 Swordplay weapon
128 Go into a faint

DOWN

1 Plies the needle
2 It's a laugh
3 "Out of Africa" author Dinesen
4 Andre's tennis rival
5 Arithmetic exercise
6 Champagne brand
7 Capp and Capone
8 Actualness
9 Escorted, as a fleet
10 Kind of skirt or van
11 Lee who directed "Crouching Tiger . . ."
12 —— tai, rum drink
13 Michigan's Arbor
14 Appeared to be
15 Be crazy about
16 Sensationalistic, as tabloid reporting
17 Give the elbow
19 Taste-sensitive areas
24 Kin's go-with
25 84-Across, to Johann
26 Part of V.F.W.
31 Bigger-size photo: abbr.
33 Meager
34 Maxwell Anderson's "High ——"
35 Biblical oldster
36 Salts or Downs
37 Child-care employee
38 Stingless bee
39 Mississippi tributary
40 Vernon Castle's dancing partne
41 Boca ——
42 Zimbalist Sr. or Jr.
46 Exile island
47 Shift course
48 Tackles' teammates
51 Sioux dwellings
53 Bowler's milieu
55 Camp sight
56 Entering a protest
60 World Cup sport
63 Sphere
64 Nile dam
65 Abner's pal on old radio
66 Stir-fry pan
68 Saint Philip ——
71 Tibia
72 Footloose fellow
73 Assert
74 Wounded patch of skin
75 City of northern Japan
76 "Not a chance!"
77 As a friend: Fr.
79 Two of these make a diameter
80 Shake like ——
81 Signified
87 Not pro
89 Destruction by enemy agents
91 Quarters, halved
95 Solver's exclamation
97 Maid's aid
99 Lout
100 One of Kipling's "twain"
101 Polar feature
102 High-schooler
103 Night, in Nantes
104 Thin broth
105 Fit for ducks
108 Ruler of Ferrara, once
109 Plunder
110 Genuflector's prop
111 Goulash, for one
112 Approximately
113 "The Mambo King" Puente
114 Extend across
116 "Aladdin" prince
117 Gal of song
118 Comedian Philips
119 Assayer's specimen
120 "—— Boom Bah"

The 'Guardian' Crossword Set by Fawley



ACROSS

9 Blair, kite-flying, given support for bumpy ride? (5,4)
10 Some disturb others in a powerful car. (5)
11,15 The Stones falsely associated with certain habits? (7,9)
12 See 3.
13,22 Skin-tight top TV's shown by mistake. (4,4)
14 Can it be seen by staring up, possibly holding end of telescope? (10)
16 Indulge in conspicuous consumption. (7)
17 Low risk reported, joining in traditional dance. (7)
19 Growing out of previous phase. (10)
22 See 13
24,23 People regarded as thick may ring this bell. (7,5)
25 See 6.
26 Native of Madagascar found the French odd, on reflection. (5)
27 Look surprised, hearing we will shortly provide access to higher things. (9)

DOWN

1 Shares accommodation provided by residents here? (11,4)
2 Copying with international's style. (8)
3,12 Obscure dictionary—mostly it's used to trace very minor matter. (5,7)
4 A bit of guts needed, resorting to diet club? (4-4)
5 Save most of the remainder, given a hint. (6)
6,25 Houseroom afforded spectators, with no obligation to stand or sit. (9,7)
7 Where Lawrence performed solo, Jack butted in. (6)
8 I/c process creating power base for 9s? (4-6,5)
15 See 11.
17 Letters crossing, when making initial arrangements. (8)
18 One may "extract the juice" out of second eccentric embracing unnamed religion! (8)
20 Arrive within the hour, to deliver some metal. (6)
21 Inconsiderate, forget the French approach to love-making? (6)
23 See 24.

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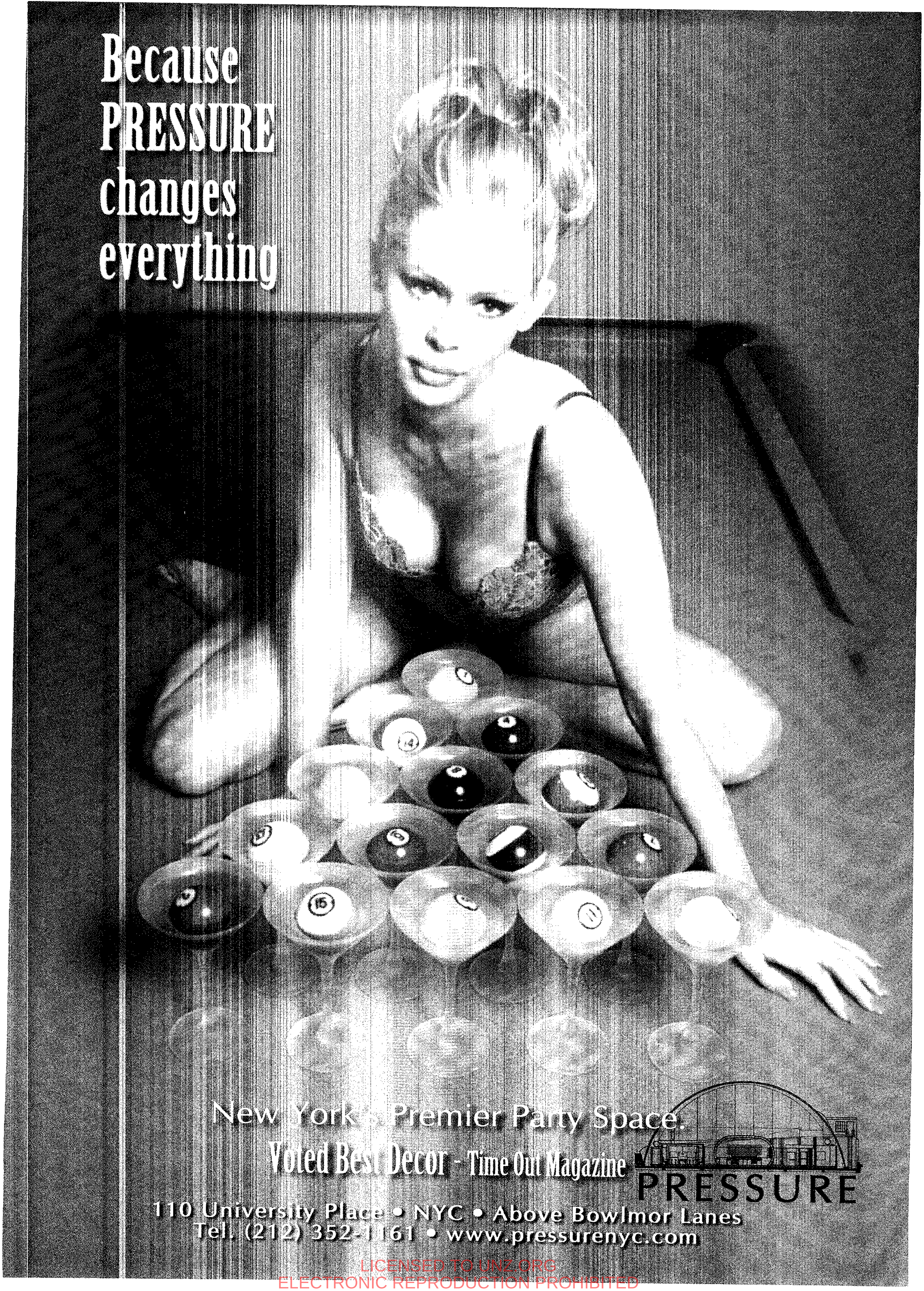
Solutions to last week's puzzles appear on page 160.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